APRIL 1957 50 CENTS

# 4 dance MAGAZINE

## BALLET RUSSE AT THE MET (P. 20-26)

licia Alonso and Igor Youskevitch

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# NEWS of Dance and Dancers

### SAN FRANCISCO BALLET HOME

The 22 dancers and 6 technicians of the **San Francisco Ballet** arrived back home Mar. 17, completing a round-the-world trip which began Jan. 7. Mar. 13 in Teheran, Iran, was the last stop on their Asian tour, sponsored by the State Dept.'s Int'l Exchange Program and ANTA. From there they flew to Amsterdam, to Canada, and to S.F. Unexpected costs had threatened curtailment of the tour, but the co. managed to fulfill all but 2 engagements in remote parts of India. Enormous audiences and high critical praise greeted the young Californians all along the route. Only major untoward incident was an emergency appendectomy performed on 18-year-old **Paula Tracy** in Hong Kong. After a period of recuperation she re-joined the co. in Singapore.

### TED SHAWN WINS CAPEZIO AWARD

**Ted Shawn** is the winner of the 6th annual **Capezio Award.** Citation, given with the prize of $500 reads: "For his service to Dance in making possible the performances of dancers and dance companies, both native and imported, both experimental and traditional, on the **Jacob's Pillow Dance Festival,** which he founded 25 years ago and which, under his continuing direction, has grown into an annual event of international recognition." Presentation was made Mar. 19 at a luncheon in the St. Regis Hotel in NYC. Introductory speech was made by **Walter Terry,** Dance Critic of the NY Herald Tribune.

### NYC BALLET TO CHICAGO

The **NYC Ballet** plays a 3-week spring season Apr. 23-May 12 at the Civic Opera House in Chicago. 1st two weeks will be devoted to "The Nutcracker," and final week will feature repertory. Several of the co. members appearing in B'way and off-B'way productions have made arrangements to commute to Chicago during the repertory week. There is talk of a June season at the NY City Center.

### WELCOME HOME

NYC Ballet star **Tanaquil LeClercq** made sufficient progress in her battle for recovery from polio to make it possible for her to be flown from Copenhagen to NYC on Mar. 14. Her husband, **George Balanchine,** Artistic Dir. of the NYC Ballet, accompanied her. She is currently recuperating at Manhattan's Lenox Hill Hospital.

### ALONG BROADWAY

**Lidija Franklin,** featured soloist in the Agnes de Mille Dance Theatre, is principal dancer, along with **Matt Mattox,** in the de Mille ballets being re-staged by **James Jamieson** for the NY City Center's "Brigadoon" . . . Other choreographers for the City Center's current season of musicals: **John Heawood,** for "The Beggar's Opera;" **Edward Brinkman,** for "The Merry Widow," which will dance-feature **Mary Ellen Moylan** and **Michael Maule.** At press time choreographers were not set for "The Pajama Game" and "South Pacific . . . **Bob Fosse** will choreograph and also act in the new B'way musical, "Stay Away Joe," due for rehearsal Sept.1.

Dancers in "The Ziegfeld Follies" are **Vicky Berrett, Ruth Chamberlain, Dorothy D'Honau, Mary Jane Doerr, Wisa D'Orso, Nancy Hachenberg, Marcia Hewitt, Julie Marlowe, Sylvia Shay, Gini Turner, Shirley Vincent, Bob Bernard, James Brooks, Ron Cecil, Alan Conroy, Allan Craine, Hugh Lambert, Jack Leigh, Ted Monson, Lou Richards, Rod Strong, Merritt Thompson. Helen Wood** and **Harold Lang** are featured in the **Frank Wagner** choreography.

**Cathryn Damon, Carmen Gutierrez, Carolyn George, Nora Reno, Dorothy W. Scott, Elizabeth Taylor, Myrna White, Gene Gavin, Harold Gordon, Albert Popwell, James Tarbutton, David Winters, Don Farnworth, Claude Thompson** and **Arthur Mitchell** are dancers in "Shinbone Alley," due at the B'way Theatre Apr. 13. **Jacques d'Amboise** and **Allegra Kent** are featured. **Rod Alexander** is choreographer.

### BULLETINS

**Bambi Linn** and **Rod Alexander** became parents of a girl, Belinda Linn, on Mar. 12 . . . **Erik Bruhn** arrived in NYC Mar. 21 to begin work on his new work for Amer. Ballet Theatre at the Phoenix Theatre next month . . . **Pierre Lacotte** who, following his appearances with the Metropolitan Opera Ballet, had been nursing an injured ankle in Mexico, returned to Paris Mar. 21 . . . **Jean Leon Destine** has expanded his co. to include a steel band and a Calypso unit. They appear Apr. 23 at the McCarter Theatre, Princeton, N. J. then go off for a tour of Japan . . . Another NYC Ballet star turns actress: **Melissa Hayden** plays "Electra" at the off-B'way Theatre Marquee beginning Apr. 2.

### INTERNATIONAL NOTES

**William Dollar,** now teaching at the Nat'l. Academy of Ballet in Teheran, Iran, under the sponsorship of the US State Dept. and the Iranian Ministry of Fine Arts, is preparing a spring program of "The Combat," "The Birds," and "Swan Lake." Dollar and his asst., **Yvonne Patterson,** give 4 classes daily to 100 students . . . **Federico Rey** and **Pilar Gomez** are currently on a 4-week tour of Finland and Sweden. They open in Havana at the end of Apr. . . . **Nora Kovach** and **Istvan Rabovsky,** playing at the Hotel Pierre in NYC through Apr. 10, begin a 2-week engagement with the Municipal Opera in Rio de Janeiro Apr. 16. From there they go on a tour of Caribbean countries . . . **Mata and Hari,** who have completed a series of appearances on the Paul Winchell TV show, open a Havana engagement Apr. 3 . . . **John Cranko** has staged his off-beat revue, "Cranks," in Copenhagen.

**The Grand Ballet du Marquis de Cuevas** is rehearsing in Cannes until May 1. During the Cannes season just closed they premiered "Contrepoint d'Amour," by Buenos Aires choreographer **Vassili Lambrinos,** on Mar. 1, and gave their 1st per. of "Fiesta," by **Enrique Martinez** of the **Amer. Ballet Theatre,** on Mar. 16. Forthcoming new works are a Chinese ballet by **Ana Ricarda** and **Serge Golovine's** 1st

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choreographic effort. After staging "Graduation Ball" for London's **Festival Ballet, David Lichine** joined the de Cuevas group to begin work on his "Corrida." He then flew to Calif. and is expected back in Cannes in early Apr. to continue rehearsals.

**J. Paget-Fredericks,** Berkeley, Calif., artist and author, recently returned from London, reporting great interest in the **Pavlova** Memorial Exhibit there. (A number of items in the exhibit were lent by Mr. Paget-Fredericks.) The showing was visited by members of the **Bolshoi Ballet,** including **Ulanova,** who said: "Pavlova is the only artist placed on a pedestal in Russia."

**PERSONALS**

DANCE Magazine Editor **Lydia Joel** (Mrs. Edwin Miller) expects her second child any edition . . . Also expecting are **Mr. and Mrs. Don Ford,** of the Merkel-Ford Studios, Peoria, Ill., and NYC teacher **Bonnie Bird** (Mrs. Ralph Gundlach) . . . **Virgina Rich** (of the Atlanta dept. store family) and **Robert Barnett,** both members of the NYC Ballet, plan to be married July 20 in Atlanta . . . Students and alumni of the body building studio of "contrologists" **Clara and Joseph Pilates** scheduled a testimonial dinner Mar. 26 in NYC to celebrate the couples' 50th wedding anniversary.

**H.S. OF PERFORMING ARTS**

Petitions are being circulated to the NYC Board of Education (110 Livingston St., B'klyn) to grant an independent status to the H.S. of Performing Arts, which, since its formation in 1948 has, curiously, been a part of the Metropolitan Vocational H.S., a school devoted mainly to the maritime trades. The Board is being urged to provide the school, now in an old building on 46th St., modern facilities in the new Lincoln Square project.

**EAR TO THE GROUND**

On May 22 at the Juilliard School in NYC **Doris Humphrey** auditions young dancers for the 1957-58 replacements in the **Juilliard Dance Theatre . . . Anita Dencks** and **Paul Taylor** are new members of the **Anna Sokolow Dance Theatre** . . . DANCE Magazine's record reviewer, **Rosalyn Krokover,** contributes a regular new feature to Schwann's LP Record Catalog. As an aid to collectors she has compiled a list of ballet scores (and will keep them up-to-date) under the title of the ballet, rather than the original title of the music. For example: "The Cage" (Stravinsky, Concerto Grosso in D) . . . The **Duncan Dance Guild** is assisting organization of **Isadora Duncan** material in the Dance Collection of the NY Public Library.

"Prelude to a Ballerina," an exhibit of photos by Edith Worth, is being shown at the Montclair, N.J., Art Museum Apr. 7-28. A photo essay by Mrs. Worth is to be published in an early issue of DANCE Magazine.

**AROUND NEW YORK**

**Julius Bloom,** particularly hospitable to the dance during his tenure as Dir. of the B'klyn Academy of Music, has resigned that post as of the end of this season . . . One of the NY Newspaper Guild's Page One Awards goes to NYC Ballet Dir. **Lincoln Kirstein.** Presentation, by **Vera Zorina,** will be made at the Page One Ball Apr. 26 at the Sheraton-Astor . . . 2 Cape Cod landscapes by **Valerie Bettis,** and "Snow Rabbit on a Red Lacquer Tray" by **Mme. Tokuho Azuma** are included in the UN Art Club's 7th annual show, Apr. 3-May at the UN Bldg., to benefit the UNICEF Children's Fund.

**Jonathan Lucas** is choreographer of the Mar. 31 CBS telecast of the Rodgers & Hammerstein "Cinderella" . . The Queens Coll. Festival of Contemporary Arts presents the **Maxime-Alfred Brooks Dance Co.** Apr. 5 at 3 PM. Program will feature 2 works new to the NY area: "Each of Us—and Together" and "Celebration."

**SUMMER NOTES**

The 10th season of the **Conn. College School of the Dance** in New London, July 8-Aug. 18, offers 4 new courses — Jose Limon repertory; Group Forms; Elements of Performing, plus Rhythmic Training and Musical Resources. Faculty includes **George Beiswanger, Margret Dietz, Ruth Ferguson, Martha Graham, Virginia Freeman, Louis Horst, Lucas Hoving, Doris Humphrey, Delia Hussey, Hazel Johnson, Pauline Koner, Ruth and Norman Lloyd, Alwin Nikolais, Helen Priest Rogers, Doris Rudko, Lucy Venable, Thomas Watson** and **Theodora Wiesner.** Extra features will be a special 6-week course for dance accompanists and composers, and a 2-week course for educators in dance for children.

**CHANGE OF ADDRESS**

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Season for the **Perry-Mansfield School of Theatre and Dance** at Steamboat Springs, Colo., is July 3-Aug. 25. **Jacqueline Cecil** is ballet instructor and presents a ballet perf. Aug. 24. **Elizabeth Shannon** teaches Square Dancing, and **Portia Mansfield,** Basic Movement. **Helen Tamaris** teaches contemporary dance July 3-Aug. 2, and stages an original ballet Aug. 1, 2 & 3 as part of the Festival opening the camp's new Julie Harris Theatre (named for P-M's celebrated alumna). **Virginia Tanner** is contemporary dance instructor Aug. 3-24 and gives a demonstration Aug. 24.

Dance Dept. of the **Music Trail** summer camp at Lake Placid, NY, is holding auditions Apr. 14 for a number of ballet and modern scholarships. Entry blanks from Music Trail, 202 Riverside Drive, NYC, MO 3-4808 . . . Teacher **Marjorie Hall** of Santa Maria, Calif., is conducting a Summer Dance Tour of Europe for the 5th consecutive year.

**OFF-BROADWAY TOPICS**

NYC Ballet's **Diana Adams** tackled a dramatic role, as Helen of Troy, in "The Trojan Women," which opened Mar. 18 at the Theatre Marquee . . . **Raimonda Orselli** acts and dances in the double bill of "Apollo and Bellac" and "The Virtuous Island" at Carnegie Playhouse, beginning Apr. 9 . . . **Ilona Aron, Marvin Gordon, Benjamin Harkarvy, Molly Vick** and **Louis Johnson** are among those presenting new works at the **NY Ballet Club's** 7th annual Choreographers Night May 19 at the H.S. of Fashion Industries . . . Throughout Mar. and Apr. **Salvatore Guida** is presenting Wed. eve. performances of his dance-pantomime, "Una Commedia "Sostenuta," at Variety Arts Studios.

**John Butler,** with **Lee Becker** assisting, is choreographing the new Phoenix Theatre musical "Livin' the Life," based on Mark Twain stories, due Apr. 25. Cast, as of press time, are **James Mitchell, Alice Ghostley, Lee Becker, Loren Hightower, Buddy Schwab, Janet Gaylord, Joan Morton, Paula Waring, Edward Villella, Tom Hasson, Joan Bowman, Jacqueline Walcott** and **Joe Nash.**

Four dancer-choreographers participate in a 3-part program Apr. 27 at the Henry St. Playhouse. 1st part will be a discussion panel of dancers' aims and attitudes, led by **David Vaughan.** 2nd part will be a concert perf. of several of their works. **Merce Cunningham** appears with his co. in "Suite for 5" and **Merle Marsicano, Katherine Litz** and **Shirley Broughton** will offer solos.

**NEW CORRESPONDENT**

DANCE Magazine welcomes a new regional correspondent. **Clifford Gessler,** Arts Editor of the Oakland Tribune, whose 1st column on dance events in the San Francisco area appeared last month, will be a regular news contributor.

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## REGIONAL COMPANIES

The **Birmingham Civic Ballet** gives its annual season Apr. 12 & 13 at the Temple Theatre in Birmingham. Program will include "Swan Lake" Act II, "Aurora's Wedding" and "Birthday Ball." Last work is choreographed by **Jeremy Ives. Martin Buckner,** young choreographer from Seattle, staged the Gypsy dances for "Carmen," which the Birmingham co. performed with the Birmingham Opera Mar. 25.

The **Nashville Civic Ballet Society,** directed by **Albertine Maxwell,** gave a season of 4 perfs. Mar. 13-16. Program included "Les Sylphides," "Concerto in Green" and "The Three-Cornered Hat." The Nashville co. appears in the May 3-5 Southeastern Ballet Festival in Miami, then returns to participate in the Nashville Arts Festival . . . Jr. Co. of **Pittman Corry** and **Karen Conrad's Southern Ballet** of Atlanta goes "on the road" for the 1st time for a perf. Apr. 30 in Gadsden, Ala. . . . **Ballet Society of Memphis** presents its 5th anniversary concert May 4 & 5 at the Memphis State Coll. Aud. On Mar. 20 the Society sponsored a modern dance program of films and a lecture-demonstration by **Thora Golz,** head of modern dance dept. of the U. of Miss.

**Ballet Guild of Phila.** appeared with the Phila. Grand Opera Mar. 15 in "La Traviata." **Alfredo Corvino** choreographed, and **Concetta De Prospero** and **Robert Quintal** were featured dancers . . . An invitational perf. of **Erik Cooper's** "Spaniolize Suite" Feb. 18 by the **Seattle Repertory Ballet Co.** brought a booking with the Walla Walla, Wash., Symph. and TV and stage engagements later this year in Seattle. The new co. of 25, less than a year old, has a repertory of 9 ballets . . . 2nd season of the **Cornish Ballet** of Seattle, under the direction of **Karen Irvin,** featured 3 new productions: "Concertante," "The Masque of the Red Death" and "Charades." Perfs. were scheduled Mar. 15, 16, 22, 23, 29 and 30 . . . **Dr. Richard Saunders, Fred Girard** and **Eleanor Peters** have been elected officers of the new non-profit **So. Calif. Ballet Guild** . . . A regional co. with a busy schedule is the **Marin Ballet,** directed by **Leona Norman** of San Anselmo, Calif.

## DANCE SCENE USA

**Stanley Herbertt's St. Louis Dance Concertante** provided dances for the Mar. 24 production of "Kismet" with the St. Louis Symph. Mr. Herbertt is also directing a Jr. League show for the Ad Club of St. Louis . . . **Anna Sokolow** goes to Calif. in July to stage the giant "Calif. Story" pageant in San Diego . . . **Sophie Maslow** & Co. perform Apr. 26 & 27 in the 11th Festival of Contemporary Arts at Cornell U. . . . **Augie & Margo,** following appearances in Miami Beach and Havana, play this month at the Town & Country in B'klyn . . . **Miriam Marmein** does a 2-week Mid-West tour this month with a new program of comedy pantomimes . . . The **American Dramatic Ballet** presented "The Art of Pas de Deux" Feb. 16 on the WRCV "Color Recital" in Phila.

DANCE Magazine's Young Dance Ed., **Regina Woody,** holds informal discussions with high school students on dancing as a career the last Thurs. of each month at the Elizabeth, NJ, Public Library . . . **David Preston,** head of TCU's Ballet Dept., ballet teacher **Dorothy Edwards,** and **Catherine Horn** of the Amer. Ballet Theatre were judges for the Jan. auditions for the **Ft. Worth, Tex., Opera Assn. Ballet.** Co. appeared Mar. 6 & 8 in "La Traviata." Choreographer **Margo Dean, H. Kenn Kaiser, Jr.,** and **Letitia Gray** were soloists . . . **Swen Swenson** has been signed for leads in "Plain and Fancy" and "Girl Crazy" at the Music Tents in Detroit and Flint, Mich., this summer . . . **Richard Ellis** and **Christine DuBoulay** present 2 perfs., Apr. 13 & 14 in Chicago's St. Alphonsus Theatre. A co. of 25 will appear in "Alborado del Gracioso" (chor. **Hy Somers**), "Thais" (chor. **Dom Orejudos**), the "Don Quixote" pas de deux and "Casse Noisette" Act. II.

At the White Plains, NY, County Center the **Westchester Ballet Co.** gives the last of 3 perfs. Apr. 28 at 3:30. This season the group has appeared in several Westchester public schools in PTA-sponsored programs . . . Dancer **Barry Lynn,** dir. of Salt Lake City's Arena Theatre, does a summer tour of the Northwest, following his return from perfs. in Greece, Turkey, Yugoslavia and Italy which began May 3 . . . **Carola Goya and Matteo** will represent the dance when a Cultural Festival, Apr. 29-May 4 opens 2 new state-endowed auditoriums in Calgary and Edmonton, Canada. The pair then leaves for a 2-month research trip to the Far East.

The **Contemporary Dancers of San Francisco,** directed by **J. Marks,** give their final spring program May 8 at the Marines' Memorial Theatre. Evening will feature premiere of "Dark Legends," a group work to 7th Cent. music. In preparation for a Sept. premiere is a 2-hour dance-drama, "Crime and Punishment" . . . **Orchesis,** the modern dance group at the U. of Ill. in Urbana, has had an eventful year. Fall highlight was the appearance of the **Dance Quartet (Virginia Freeman, Meriam Rosen, Bill Hug, Patricia Wityk),** proceeds from which go to scholarship tuition for an Orchesis member. Group is sponsor of Mar. 26 appearance in Urbana of **Alwin Nikolais** and the **Henry St. Playhouse Dance Co.** Orchesis' annual spring concert is May 17 & 18.

## CORRECTIONS

We regret that the caption under the photo on p. 65 of the Mar. issue, of 2 artists appearing in **Orest Sergievsky's** Jan. 20 "Dance Varieties" program, incorrectly identified the male dancer as **Peter Nelson.** Dancer in the photo with **Gayle Spear** was **Ron Murray** of the Amer. Ballet Theatre . . . Recent production of "Song of Norway" in Stamford, Conn., was choreographed by **James Starbuck**—not by **Mia Slavenska,** as reported here last month.

Claims Dept: Last month Leo Kersley wrote from Holland that French dancer **Maurice Bejart** was the first to choreograph to "musique concrete" (taped sound). This month **Merce Cunningham**

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## APRIL CALENDAR OF EVENTS N. Y. C.

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|---|---|
| Apr. 6 | **Alan Banks Dance Co.** 92nd St. YM-YWHA; 8:40 |
| Apr. 7 | **Ballets Basques de Biarritz** Carnegie Hall; 8:30 |
| Apr. 7 | **College Dance Demonstration** 92nd St. YM-YWHA; 2:40 |
| Apr. 7 | **Ronald Chase & Group** Henry St. Playhouse; 8:30 |
| Apr. 8 | **Paul Sanasardo & Donya Feuer** Rooftop Theatre; 8:40 |
| Apr. 13 | **Jean Leon Destine** Adelphi College, Bklyn; 8:30 |
| Apr. 13 | **Irene Gabriel & Co.** Bklyn. Phil. Youth Concert Brooklyn Acad.; 3:00 |
| Apr. 14 & 28 | **Playhouse Dance Repertory Group** Henry St. Playhouse; 3:00 |
| Apr. 14 | **N. Y. Ballet Club** Igor Youskevitch, Speaker Acad. Ballet Perfection; 3:00 |
| Apr. 21-May 4 | **Ballet Russe de Monte Carlo** Met. Opera House |
| Apr. 23 | **Judith & Felix Fibich & Co.** Jewish Epic in Song & Dance Brooklyn Acad.; 8:30 |
| April 23-24 | **Dance Associates** Master Theatre; 8:40 |
| Apr. 27 | **4 Dancers Speak & Dance:** Katherine Litz, Shirley Broughton, Merle Marsicano, Merce Cunningham (& Co.), David Vaughan, mod. Henry St. Playhouse; 8:30 |
| Apr. 27 | **Irene Gabriel & Co.** N. Y. College of Music; 8:30 |
| Apr. 27 | **Yemenite Dancers & Singers** 92nd St. YM-YWHA; 8:40 |

## ON TOUR IN APRIL

**NYC BALLET:** Apr. 23-May 12, Chicago.
**BALLET RUSSE DE MONTE CARLO:** Apr. 1-6, Boston; 8-13, Montreal, Canada.
**CHICAGO OPERA BALLET:** Apr. 1, Kearney, Neb.; 2, Yankton, S. D.; 3, Omaha, Neb.; 4, Topeka, Kan.; 5, Kansas City; 6, Bartlesville, Okla.; 8, Cape Girardeau, Mo.; 9, Memphis, Tenn.; 10, Paducah, Ky.; 12, Wauwatosa, Wis.
**JOSE LIMON & CO.:** Apr. 1, Normal, Ill.; 2, Elyria, O.; 3, Athens, O.; 7, Washington, D. C.; 8, Petersburg, Fla.; 10, Athens, Ga.; 11, Chapel Hill, N. C.; 12, Durham, N. C.
**MARA & HER DANCERS:** Apr. 1, St. Cloud, Minn.; 2, Forest City, Iowa; 10, Orange, N. J.; 12, Schenectady, N. Y.
**MARINA SVETLOVA & GROUP:** Apr. 1, Riviere du Loup, Quebec; 4, St. Stephen, New Brunswick; 6, Halifax, Nova Scotia; 8, St. John's, Newfoundland; 12, Corner Brook, Newfoundland.
**ROBERT JOFFREY THEATRE BALLET:** Apr. 2, Johnson City, Tenn.; 3, Cooksville, Tenn.; 4, Greensboro, N. C.; 6, Tuskegee, Ala.; 8, Richmond, Va.; 9, Blacksburg, Va.; 10, Harriman, Tenn.; 11, Oak Ridge, Tenn.; 12, Dalton, Ga.; 13, Atlanta, Ga.; 15, Florence, Ala.; 16, Scooba, Miss.; 17, Tuskaloosa, Ala.; 22, Great Bend, Kan.; 23, McCook, Neb.; 24, Garden City, Kans.; 25, Borger, Tex.; 27, Victoria, Tex.; 29, San Benito, Tex.
**NATIONAL BALLET OF CANADA:** Apr. 1, Newark, N. J.
**TALLCHIEF & EGLEVSKY:** Apr. 2, Denver.
**HAYDEN & EGLEVSKY (with Walczak & Tanner):** Apr. 5-6, Richmond, Va.
**JEAN LEON DESTINE:** Apr. 23, Princeton, N. J.
**GOYA & MATTEO:** Apr. 30, Calgary, Canada.

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reminds us that he had a go at the same music back in '52. More: Dec. DANCE said that Italian ballerina **Olga Amati** had retired. But, we learn, she is now dancing as prima ballerina of the Naples San Carlo Opera House, and she soon tours Italy and France with partner **Antonio Ferranti.** Sorry.

### GRAHAM SCHOOL EXPERIMENT

**The Martha Graham School** next season launches a new experimental program. Separate from the regular schedule of classes, training will be offered to a specially selected group of 25 students enrolled from Oct. through May. They will have 3 hours of technique daily (both contemporary and basic ballet); 3 hours weekly in Dance Composition (with **Louis Horst**); 3 hours weekly in Music for the Dancer (with **Ralph Gilbert**), and 3 hours weekly in Crafts of the Theatre. Authorities in the field will present the last topic, on a seminar basis, and will cover make-up, costuming, lighting, etc. There will also be special lectures on the art of performing, and on literature and theatre as they relate to dance.

An extension of the school's activities is being offered this season in a 15-week Graham technique course at the Amer. Legion Hall in Boston. 80 students take Mon. & Tues. eve. classes with **Robert Cohan.** Later this year, **Mary Hinkson** and **Ethel Winter** will commute to Boston for the classes.

If the political situation makes it possible, a branch of the Graham School will be established in Jerusalem in Nov.

### DANCE FILM NOTES

**Dance Films, Inc.,** was scheduled to honor the 25th anniversary of the **Jacob's Pillow Festival** with a showing Mar. 25 at NYC's Fischer Hall of motion pictures of some of the dancers who have appeared at the Festival, with honor guest **Ted Shawn** as speaker . . . 2 **Walter Strate** films of **Jose Limon & Co.** were shown last month at the Kamin Dance Bookshop in NYC in connection with an exhibit of Mr. Strate's photos . . . **Eve Gentry** is being featured as actress and dancer in a film being made for the Amer. Telephone & Telegraph Co. . . **Martha Graham's** "A Dancer's World" has been entered in the Cannes Film Festival.

### LABANOTATION NEWS

**Dance Notation Bureau** Pres. **Ann Hutchinson** will teach Labanotation to the **Royal Swedish Ballet** in Stockholm in May, and will lecture on the subject in June at **L'Ecole Superieure d'Etudes Choreographiques** in Paris. She is currently in England working on a modern dance project of producing **Doris Humphrey's** "The Shakers" from a Labanotation score . . . **Els Grelinger's** Labanotation score of **Hanya Holm's** choreography for "My Fair Lady" was used for training the road co. and will be used for the London production in 1958 . . . **Judy Bissell** will do a Labanotation score of **Leon Danielian's** "Sombreros" when it is presented by the **Ballet Russe** at the Met this month.

### SCHOOLS AROUND NEW YORK

The **Hanya Holm School** offers a 2-week concentrated course May 31-June 13. Miss Holm and **Oliver Kostock** will teach . . . **Meredith Baldwin** of Scarsdale was winner of the Mar. 1 competition for the Scarsdale **Steffi Nossen** Scholarship, which will enable her to continue her modern dance study in college. **Linda Donohue** of Peekskill and **Judith Beatie** of Hastings were 2nd and 3rd . . . Hindu dance classes for boys and girls will be presented Sat. afternoon by **Amun Ram** at the Michaels Studios.

### SCHOOLS AROUND THE COUNTRY

Dan Dailey and Helen Forrest are among those who have donated scholarships to the new **Marge & Gower Champion-Thomas Sheehy Dance Workshop** in Los Angeles . . . **Robert Lunnon** joins the faculty of the **Allegro School of Ballet** in Chicago May 27. Formerly of Sadler's Wells, Mr. Lunnon was appointed, on recommendation by **Ninette de Valois,** as ballet instructor of the State Conservatory in Turkey. More recently he has been Ballet Master of the **Norwegian Ballet** in Oslo . . . **Leonard Boucher,** former Ballet Master of the **Birmingham Civic Ballet** and **Helene Mladova** have opened a new school in Birmingham, the **Ala. State School of Choreographic Arts.** Curriculum includes classical ballet, drama, character ballet, mime, music and specialized teacher and professional courses. With the school they have also formed the **Amer. Cameo Opera & Ballet Co.** and plan to make tours of the Southern States.

Between appearances with her concert group, **Marina Svetlova** has been guest teacher at the **Robert Bell School** in Okla. City, the **Andahazy Ballet Acad.** in St. Paul, the **Miriam Philips School** in Minneapolis, the **Phil Osterhouse School** in Grand Rapids, and at the recent DMA meeting in Buffalo. Following her current US tour, Miss Svetlova and her ensemble leave for a series of engagements in So. Africa . . . **Besa Sklarsky** choreographed dances for "Love from Judy," the Mar. 1 & 2 Mardi Gras production at Sullins Coll., Bristol, Va. . . . The Schwab School of Dance, Tucson, Ariz., is now titled the **Schwab Dance Theatre.** Dir. **Gertrude Mary Schwab** launches an intensive performance program this fall . . . Los Angeles teacher **Ruth Lert,** during a recent 2-month stay in Aspen, Colo., conducted a modern dance course at Aspen H.S. . . . Ft. Worth teacher **Norene Thrash** has recently returned from an extended research tour of the Orient, where she studied native dance, music and costuming . . . **Boston Conservatory of Music's Dance Dept.,** dir. by **Jan Veen,** presents a student choreography program Apr. 19 & 20 and a faculty program May 24 & 25. Dance students also participate in "Finian's Rainbow," which opens a 1-week run at the Conservatory May 5.

### ASSOCIATION NEWS

Twelve of the 14 ex-Presidents of **Dance Masters of Michigan** were honor guests at the club's 30th Anniversary Convention Feb. 24 in Detroit. On hand were: **Theo J. Smith, Madge Fraser, Jack Frost, Lillian Wasson, Phil Osterhouse, Florence S. Young, Gertrude Edwards Jory, Sylvia Hamer, Elaine Arndt, Virgiline Simmons, Floyd Zimmerman** and **Edwin J. Hanf.** Unable to attend were **Arthur Wesson** and **Mortimer S. Hyde.** Current Pres. **Homer Babb** toasted his predecessors at the banquet. Guest speaker was **Betty Mae Harris** of Boone, Ia. Faculty for the event were **Skip Randall, Christine DuBoulay, John Clancy, Jean Gloria Hasson** and **Eva McKeon.**

Approximately 250 teachers turned out for the Mar. 17 1-day session of the new **NYC Chapter 27 of Dance Masters of America.** Officers are: **Earl Atkinson,** Pres.; **John Clancy,** 1st VP; **Joan Voorhees,** 2nd VP; **Albert Butler,** 3rd VP; **Albertina Blacker,** Sec'y-Treas. Directors are **Alice Swanson, Danny Hoctor, James Whitton, Albertina Blacker, Pauline Scovill, Jacqueline Donovan** . . . Annual meeting of **DMA Chapter 17** to make plans for coming year takes place Apr. 28 in Salisbury, Md. **Ruth and Leroy Thayer** will be hosts at a buffet supper. *(continued on page 95)*

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# DANCE IN THE MOVIES

BY ARTHUR KNIGHT

Paramount Pictures

*"Funny Face," which Arthur Knight ecstatically calls "the best Astaire film yet," tells the story of a photographer and a mousy-type intellectual who turns into a glamorous fashion model. With the help of Director Stanley Donen, Visual Consultant Richard Avedon, Co-choreographer Eugene Loring, and the stars, this is one of the happiest and dancingest of motion pictures ever made. (In the May issue we bring you an extensive illustrated feature story of "Funny Face.")*

For any avid Astaire enthusiast (and this reviewer is definitely one), there is always the temptation to hail each new appearance of The Master as his best film yet. *So be it! Funny Face* (Paramount), which should be hitting screens around the country just in time for Easter, is the best Astaire film yet. It moves lightly from song to song, its score is filled with catchy tunes, the photography is often breath-takingly lovely — and the dancing is superb. Rarely have all the elements that go to make up a musical comedy been of such high calibre, or so skillfully blended. Add to this the charm, the grace, the special radiance of Audrey Hepburn and the sophisticated dance style of Kay Thompson and the result is a picture that is almost irresistible.

Astaire plays a fashion photographer who discovers Miss Hepburn drudging away in a Greenwich Village book store. He completes her transformation from ugly duckling to fashion model in the flash of a light-bulb, and soon the two of them — along with fashion editor Kay Thompson — are blithely swinging down the Champs Elysées chanting *Bonjour, Paris!* There are romantic complications, of course — Astaire is slow to realize that Audrey has fallen in love with him, she is slow to see that a Left Bank philosopher's interest in her is less than platonic. But these interludes, far from being intrusive, serve as the springboard (or catapult!) to some dozen musical numbers written by George Gershwin or Roger Edens, to some half dozen dances devised by Eugene Loring and Fred Astaire, and to a whirlwind tour of Paris photographed under the discerning eye of Richard Avedon.

The influence of Avedon, perhaps the top ranking fashion photographer in the country, is evident literally from the first frame of the film: He designed the eye-catching titles that establish the styles and smartness of all that follows. Working in close collaboration with director Stanley Donen, one of the brightest talents in the musical comedy field today, he has left his distinctive mark on such sequences as a dance shot in the hard red light of a photographer's dark room, another dance set in the murky blue and red of a Paris *cave*, and a *montage* of fashion shots posed by Miss Hepburn against just about every picturesque and atmospheric background that Paris has to offer.

But for all these virtues, the primary attraction in *Funny Face* remains the dancing. And Astaire has never been more successfully partnered. Despite the obvious disparity in their ages, he manages to surround Miss Hepburn with a lovely aura, a sense that she is cherished above all other women. And because she is herself a dancer of considerable training and ability, their numbers together — whether an eccentric tap or a sentimental *adagio* — have a wonderful unity and harmony. While in the film's climactic comedy number, a rowdy updating of Gershwin's *Clap Yo' Hands*, Astaire works with Kay Thompson so effectively that one hopes they will be re-united in future films.

Although choreographic credits in musicals are always somewhat difficult to untangle, the credits on *Funny Face* prove especially disconcerting. Eugene Loring and Astaire are jointly credited with the dancing; but immediately thereafter appears the notation, "Songs staged by Stanley Donen." Actually, it would seem that Loring was responsible for a portion of the opening *Think Pink* routine, a lively number in which Miss Thompson advises her reading public on the proper choice of color not only for their wardrobe but their walls, their cars, their bathtubs. Here Loring contributed the brief, fast-stepping male chorus interlude; the remainder was devised by Donen — with a platoon of technicians to help out on the slow-motion photography, the split-screen *montages* and the optical printers.

Loring also created the dance that Miss Hepburn performs, with an able assist from two agile males, in the Left Bank night club. Clad in black tights, her slender, weightless figure writhes to the weird moans and wails and rattles of the atonal and a-rhythmic music of an Existentialist combo. Once the music segues

*(continued on page 50)*

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## IN THE MAILBOX

*Dear Editor:*

In the summer of 1955, in NYC, a group of 14 teachers of ballet from various parts of the country, aware of the great need for serious appraisal of teacher qualifications, approached Miss Thalia Mara and asked her to head a national ballet teachers' organization.

When Miss Mara asked what they wanted from such an organization, and what its function should be, Miss Peggy Sommers of Chicago spoke for the group: "We would like this organization to examine teachers, to issue a credit certificate, to establish a syllabus comprising the best elements of all three schools of ballet, Russian, French, and Italian, and eventually to found a school for the training of teachers of ballet."

"Do you realize that that's a pretty tall order?" asked Miss Mara. We did. Yet we were insistent that Miss Mara be our elected President and urged her to accept what has proven to be a tremendous task. We felt that her qualifications as a dancer and dance educator, her reputation as a writer of articles and books on ballet, her impartial attitude and devotion to high ideals, would be of inestimable value.

Once Miss Mara's acceptance was won, we proceeded to take the necessary steps. (The organization, previously named The Ballet Repertory Guild, Inc., has just changed its name legally to The National Academy of Ballet.) A non-profit member-

*(continued on page 48)*

*Mme Hilda Butsova, of the Examining Board of the Nat'l Academy of Ballet, is shown testing a group of 11-year-olds from different schools after a year of ballet study. In foreground, Linda Mallonee of Charlotte, N. C. Awaiting their turn, l. to r.: Susan Goodman, Ithaca, N. Y.; Lucy Mayberry, White Plains, N. Y.; Valerie Shainin, N.Y.C.; and Eve Gardner, Princeton, N. J.*


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# LOOKING AT TELEVISION

*WITH ANN BARZEL*

This was the month we were going to turn you Technicolor with envy as we extolled the colorfulness of television dance on a compatible color screen. But between poor reception and the networks' choices of anything but dance to air in color, we haven't seen enough to brag about. Lacking a good picture, we get instead kaleidoscopic designs, in brilliant primary colors, of racing figures that are altogether fascinating.

Meanwhile, in black-and-white, on the *Ed Sullivan Show* of Feb. 17, there was a fine dance by Peter Gennaro and Ellen Ray from Broadway's *The Bells Are Ringing*. The dancing was Spanish in flavor, jazzily chic and full of kinesthetic excitement. Gennaro has developed into a unique performer and choreographer. Modern jazz may not be a new thing. It may be hopped-up musical comedy dancing or everything-and-the-kitchen-sink with extra jerks, twitches and wiggles, but Gennaro brings to it an abandon punctuated with control that minds the beat and becomes superlative theatre dance. This young dancer has emerged from the anonymous groups that appeared in profusion on television a few years ago to become a definite television personality with popularity beyond the immediate circle of dance. Partner Ellen Ray was not obscured, but Gennaro's more volatile presence and movement quality dominated the presentation.

The *Hit Parade* Dancers appear at least three numbers per show, and it is hard to let a month pass without remarking about their work. The past month the popularity of the *Banana Boat Song* and that *Hill and Gully* ditty has kept them in Calypso swing at least once on every program. It is noteworthy that the ballet up-bringing of the girls hasn't inhibited their hip and shoulder swinging.

An excellent group we've mentioned too infrequently is the Da Pron Dancers of the *Perry Como Show*. Dance Director Louis Da Pron sets smart routines for the versatile dancers. The one thing lacking is Da Pron himself, who is a real artist and an engaging performer. His wit and imagination in an improvised tap routine would go very well with the relaxed Como presentation.

The ABC Dancers on *Polka Time* remain the most wholesome, robust performers on the air. Although choreographer Felix Sadowski has been arranging settings for the program's songs, not unlike *Hit Parade* presentations, he keeps the dancers moving in a hearty way — not a hint of rock n' roll or modern jazz. It is very good for this group to preserve its identity in style. Incidentally the large following of the ABC Dancers includes a Vice-President of NBC who sends in requests for numbers, and gets them granted.

On TV, Tony Charmoli is as good as a standard brand name. It is pleasant to see his credit on the *Dinah Shore Show*. What he does there is artful, but he could do it so much better with good dancers.

Searching the television channels for dance is sometimes like bird-watching. You catch up with it in unexpected places, and you sometimes have to get up real early or stay up very late to see it. On Feb. 18 earlybirds (7 a.m. in Chicago) got an eyeful of Andre Eglevsky on Dave Garroway's *Today Show*. Eglevsky was introduced as the world's greatest male dancer, and his chore was to demonstrate basic ballet positions. He was impressive personally, but sketchy and less than sound in his exposition of the mechanics of his art. His school got a well-deserved plug. Stay-up-laters saw some fine Spanish dancers, introduced on the *Tonight Show* by Jack Lescoulie, on March 6. The group name was lost in electronics, but they were from the West Coast and very good.

The Mousketeers of Disney's daily *Mickey Mouse Club* consistently dance well. The Feb. 28 program included filmed material on child life in Japan, including a long sequence in a Tokyo dance school. Although ballet is popular there, this showed tots learning traditional dances, including a charming parasol dance. A grave youngster with serious mien did a "lonesome dance." As she danced, she imagined herself the future great dancer she wanted to be and the film switched to an expert professional doing the same dance. This film told more of teaching methods of Oriental dance than most educational programs with long-winded lectures.

*Disneyland* of Feb. 13 in showing the analysis and dissection of movement for cartoon drawing introduced an interesting dance performed by a live dancer before it was tailored to the pachydermic *Dance of the Hours* in *Fantasia*.

The releasing of vintage movies has provided a good deal of excellent dance, more elaborately staged than television can do it. Fred Astaire, younger and just as debonair, is delightfully omnipresent. It is noticeable how often in the past he has been cast as a dancer or dance director — a role he plays convincingly. Among the oldies you can catch are Astaire with Rita Hayworth in *You'll Never Get Rich*, or the 1933 *Dancing Lady* made with Astaire and Joan Crawford. In saluting Alan Jay Lerner, Ed Sullivan showed a clip from *Royal Wedding*, in which Astaire starred with Joan Powell.

Gene Kelly's dancing can be assessed again if your local station books *Anchors Aweigh*. Kelly appeared live on CBS March 1, but it was as an actor — and a good one — in *The Life You Save*. He played the role of a one-armed tramp opposite another dancer turned dramatic, Janice Rule. Miss Rule was a deaf-mute.

*THE END*

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# REVIEWS

*BY DORIS HERING*

**Gladys Bailin**
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**February 9-10, 1957**

Gladys Bailin seems to have absorbed the best of the Henry Street Playhouse dance training — the clarity of gesture, the structural awareness, the avoidance of sentimentality. And to this she adds a rich natural instinct for movement.

What interested us most about her concert was its sense of physical aliveness. Even when she stood still or gestured very slowly as in *Herald* and in *Koto*, she was not static. She gave the impression of great vibrancy consciously held in check.

Yet there was no tension. When she traveled through space, as in *Improvisation* and *Suite*, the effect was airy and free. *Improvisation* consisted of bright, cleanly wrought variations on movements, large and small, percussive and fluid. And in *Suite*, Miss Bailin took the basic elements of walking, sitting, and running and cleverly inflected them with changes of direction and timing.

Unlike many young dancers, Miss Bailin is refreshingly aware of her gender. Even *Helix*, her most abstract offering, had a candidly feminine quality. And the quality was epitomized in *Amaranth*, where she resembled a lovely Cretan goddess standing in profile, hair streaming. There was complete repose in her turns from side to side and in her slowly unfolding arms and legs. And as in all of her dancing, there was authority.

*(continued on page 64)*

*Yemenite dancers Rahel Nadav and Bracha will be seen in a joint recital at the 92nd St. "Y," NYC, on April 27 in dances based on Israeli folklore and Biblical themes.*

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**Group Portrait**
Do members of a ballet company have special characteristics that make them different not only from other people, but from other dancers? David Boroff has lively answers.

**Antediluvian Relic**
In Padstow, England, May Day is celebrated with a Hobby-Horse dance that reaches back to the dawn of civilization.

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A new series by Antonia Dobroslavich begins in May, revealing the beauty secrets that everybody who admires a glamorous dancer should know.

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*on the cover . . . Alicia Alonso and Igor Youskevitch, two of the world's foremost ballet dancers, are to be seen in the Ballet Russe de Monte Carlo's April 21-May 4 season at the Metropolitan Opera House (pp. 20-26). Formerly stars of Ballet Theatre for many years, Alonso and Youskevitch have just finished their second season with Ballet Russe.*

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*At the February 19, 1957 DANCE Magazine Press Reception: L. to R.: Diana Adams, who presented the Award to Miss de Mille; speaker Joseph N. Welch, and Agnes de Mille, who won the Award for two "Omnibus" TV programs.*

# THE PRESENTATION OF DANCE MAGAZINE'S 1957 AWARDS

*L. to R.: Award Winner Martha Graham; speaker Paul G. Hoffman, and Katharine Cornell, who made the presentation to Miss Graham for her State Dept.-sponsored tour of the Orient.*

On rare occasions in our lives, the currents of fact, circumstance and intangibles converge to create a truly memorable situation. Although DANCE Magazine can take the credit for very deliberately making its 1957 Awards to Martha Graham and Agnes de Mille, two major creative forces in dance; although we most certainly invited the distinguished speakers and guests, and made arrangements for the Award Presentation to be at the Crystal Room of N.Y.'s Plaza Hotel on the afternoon of February 19, 1957, there was one thing that could not have been planned. That was the element of electricity and inspiration with which the actual event was charged.

Present, in addition to the guests of honor, were members of the press, special guests of the Awardees, including principals of their companies, officials of the Ford Foundation and "Omnibus," and diplomatic representatives of the countries in which Miss Graham and Company had appeared.

Many earnest thank you notes have expressed something of the meaningfulness of the occasion. Martha Hill, Director of the Juilliard Dance Department, graciously wrote: "It was one of the most impressive and right occasions I have ever attended . . . remarkable in having dignity, lively informality and simplicity." Robert Schnitzer, General Manager of the International Exchange Program of ANTA, said: "I have never attended a more effective or better planned event." Harold Taylor, President of Sarah Lawrence College wrote: "The presentation had an elevating and enriching effect on everyone present, and I felt privileged to have been allowed to be there." And on our part, DANCE Magazine thanks all those who were present for contributing their enthusiasm.

In all humility, we, too, feel that the gathering resulted in an unforgettable experience. If we try to analyze the why of it, we could, of course, cite the exceptional talents and brilliance of the speakers. But there was another fascinating element. The occasion demonstrated that, historically, the time has arrived when the dance has reached so large an audience that, as in this case, the principal speakers could come from fields which have in the past been considered remote from the arts. Both Mr. Welch and Mr. Hoffman are very down-to-earth men whose areas of activity are industry, statesmanship and the law. Their perception, their appreciation were therefore all the more welcome, and, in fact, brought a breath of invigorating freshness onto the scene of delicately nurtured artistic achievement.

The following pages contain a condensed report of the speeches made at the reception: *(over)*

*A witticism from Joseph N. Welch gets appreciative response from those on the dais: l. to r., Rudolf Orthwine, Diana Adams, Agnes de Mille, Lydia Joel, Mr. Welch, Paul G. Hoffman, Martha Graham, Katharine Cornell, and Jean Gordon.*

*Lydia Joel, Editor of DANCE Magazine, acted as Mistress of Ceremonies for the program, introducing the speakers, making the informal transitions and remarks that helped indicate the atmosphere of informality and mutual admiration which those on the dais clearly felt for each other.*

*DANCE Magazine's Publisher, Mr. Rudolf Orthwine, and Associate Publisher Miss Jean Gordon, as host and hostess, were first introduced, and then Mr. Joseph N. Welch. Mr. Welch, as everybody knows by now, is the Boston attorney famed for his wit, his humanity, and his sense of fairness, who defended the Army in the Senate hearings of the charges brought by Senator McCarthy. He has since been presented in three hour-long programs on the Constitution on "Omnibus." On March 24, he shares a program with Miss de Mille in which the legal aspects of the Lizzie Borden case are to be seen in literal dramatization, and then as transmuted into ballet form in Miss de Mille's "Fall River Legend."*

**JOSEPH N. WELCH:**

. . . When I received the invitation — which I value greatly — to speak here tonight, I thought I was merely to present an award to Miss de Mille. It turns out that I do not have that pleasant little task to perform, but have a more frightening one — that of talking for some few moments. Believing, however, that I was to make a presentation only to Miss de Mille, much of what I say is directed to her. I therefore begin, Miss Graham, with a deep bow to you and pay my respects with a bow. And as for Miss de Mille, she can get along with words only.

It was some few months ago now that I first met the gracious and gallant lady on my right whom we honor here tonight. I am sure that it was to her a reasonably casual meeting — but not for me. For out of that meeting grew, among other things, this happy assignment, and then the opportunity to work with her, as has been said, on an up-coming television program. Lest you swoon with disbelief, let me say that the program will, as has been indicated, deal to some extent with the law (and thus give me at least an excuse for intruding), and also, of course, with the ballet. And may I add that, as should be the case, there is every indication that my part will be somewhat modest as compared to hers.

As I have indicated to you, I came here believing that I had only the happy little task of handing Miss de Mille a beautiful object and reading a citation. And I was more than a little horrified to learn that I was to speak for what was described to me as "ten minutes," to which I add the adjective (for you), perhaps ten painful minutes, to discuss something called "television as a medium for the arts." Whatever hopes may have been entertained in respect to my ability to speak on that subject — those hopes are not shared by me.

To a notable degree in the past few years, it has fallen to my lot to act to a certain degree as an impostor. I am not in any sense an artist. I am certainly not an authority in respect to TV. Actually I am just a lawyer — and worse than that, I am now an old lawyer. It has been my observation that there is nothing in this world more deadly than an old lawyer in possession of what may be his last captive audience, and assigned a subject of which he literally knows nothing, and thus has no silly limitations on what he may say, or how long he takes to say it.

I have actually and very recently come to know a great deal more about the art of the ballet than was previously true of me. I consider the sources of my information perfection itself. My sources are: One — rereading a book by a gifted author. That book was called *Dance to the Piper*. Secondly — reviewing kinescopes of "The Art of the Ballet" and "The Art of Choreography" by a gifted TV personality; having as a guest in my home (and now of course I am merely trying to impress you) a gifted dancer; and as another guest on that same day a gifted choreographer. These four gifted people all bear the same name — Agnes de Mille.

I have learned that the art of the ballet deals with space and time and human bodies. Television is the absolute master of space. It can capture a tiny or a large package of space, let us say in Massachusetts, and instantly place it side by side with another package of space from anywhere in the world that a camera can reach. And television is the absolute master of time — a moment in time, a hundred years of age, can be recreated as a living thing and set side by side with *this* moment in time. And as for human bodies — they are the very stuff and fabric of television. Surely no art was ever more suited to television than that of the ballet. It is, of course, the magic of television that it extends our vision in limitless fashion, and beyond all dreams of only a very few years ago.

It is, I think, no accident that I have found Miss de Mille saying that it is the purpose of the ballet "to lift up the hearts of those who watch." May I add that I wish I might have said, as she has said, that while the price of being a danc-

*Left, Mr. Welch (r.) chats with Charles Derwent, Pres. of ANTA; Center, Agnes de Mille, composer Morton Gould, and choreographer John Butler; At right, Miss Joel and Mr. Welch discuss a point prior to the beginning of the presentation ceremonies.*

er is high, including, among other things, lost youth, in the end it permits one — and these are her lovely words — it permits one to walk again in majesty. It is enough.

Some millions of people awoke the morning of February 26, 1956, possessing either no knowledge of the ballet, or at best a dim perception of this ancient, beautiful art. That night those same millions fell asleep with their lives enriched and their hearts gladdened. Many lived far away from cities, many were uncultured, perhaps even rude. But on that day they had looked at *Omnibus* and seen Miss de Mille's "The Art of the Ballet."

On the last day of that same year, those millions of people — plus or minus a million or two — had seen Miss de Mille's "The Art of Choreography." You, Miss de Mille, must have known you were certain to entertain these millions, and you must have hoped you would enlighten them. But you did not, I think, guess or know that you would lift their spirits and perceptibly sweeten and enrich their lives and gladden the nation in which they live.

Speaking of the ballet, Miss de Mille has said, there is magic here. May I, using her words, say there is magic here in this room. But that, Miss de Mille, is because you are here — you are the magic.

•

*The "pleasant little task" coveted by Mr. Welch was actually performed by Diana Adams, famed NYC Ballet ballerina, who has also appeared in leading dance roles in film and on both the "Omnibus" dance programs for which Miss de Mille was honored. Miss Adams made the presentation to Miss de Mille after reading the citation on the award:*

*A general view of the reception*

*The Awardees pose for the press*

*Ballerina Mary Ellen Moylan and Rudolf Orthwine*

*"To Agnes de Mille*
*who projected a serious concept of dance to the American television audience."*

*Miss de Mille, obviously moved by Mr. Welch's remarks, was introduced, with more high praise for her notable contributions.*

**AGNES DE MILLE:**

Mr. Welch is not only one of the most gracious and gentle persons I have ever met, but he is the kindest. And I am sure he did not intend to arrange matters now so that it is almost impossible for me to speak. But there is courage in gratitude and so I will say something.

I think it is altogether suitable and rewarding that when the State Department of our country sends Martha Graham to the farthest reaches of the world to demonstrate and to prove to them that there is, in fact, great art here, that I have been sent, with my colleagues, to the farthest reaches of our drawing rooms to tell the family not to be embarrassed by that fact.

My own view of my function in the business has clarified over the last years, and it seems to me that my best purpose is as a kind of anesthetic. I have heard so often, for so many years — decades, in fact — the phrase, "My, we didn't know dancing could be like *that!*" It's been said by many dance critics with sadness; it's been said by ballet devotees with pity; it's been said by modern dancers with indignation; it's been said by the general public with surprise — a good deal of it happy. And that's what makes it possible for me to have great joy in what I do. I think the function of saying to somebody: "There, there, now! It isn't so bad. You have been mistaken — just

*(Over)*

*PHOTOS BY JACK B. MITCHELL*

*Left, Mr. Hoffman at the podium; Right, Abdul Moeis of the Indonesian Consulate (center) chats with the Consul General of Israel, Cecil Hyman, and wife.*

watch and see," or "You don't have to take leave of the human race in order to be interested in dancing — it's a normal expression for people" — is a worthy one. I am glad to have had some part in doing that.

I am very glad to be able to thank the Ford Foundation and the TV Workshop for making this brave and very unusual experiment. There has been a great deal of dancing on television, and some of it fine, but the *Omnibus* dance programs were creative and daring and problematic and risky, and the whole resources of that great organization were put at the disposal of dancers. And I think — whether the results were all we hoped for or not — they have been influential.

I want to thank the colleagues and dancers who were with me on those programs. I want to thank the staff of workers — all of them: Charles Dubin, the director, and all the technicians, and even the ladies with their stop watches.

I want to thank the dancers who have been with me on those programs, and the dancers who have made the programs possible by working with me so long and so hard for so many years, who have been so staunch to prove my good ideas and so prompt to expose my bad ones.

I want to say that I think it is fine, that it is hopeful, that the State Department is sending people of Miss Graham's caliber around the world, (and also that I am glad I am alive at the same time that Martha Graham is — it is a great relief to me to say this personally and publicly whenever I can) . . .

Television has now begun to take a serious view of dancing. I think the door has opened a little that was shut before, and our toes are in it, and I think you all know that dancers' toes are strong — and exercised — and almost indestructible.

●

*Paul G. Hoffman, industrialist and statesman, is an active force in the upper echelon of our country's affairs. As Pres. of Studebaker Corp., head of the Ford Foundation, Administrator of the Marshall Plan in Europe, Director of The Funds for the Republic, United China Relief, and many other organizations, and currently Delegate to the United Nations General Assembly, he has been very important "behind the scenes." Like Mr. Welch, he has a broad, very practical awareness of the contemporary world.*

**PAUL G. HOFFMAN:**

I was at first completely mystified by the invitation to participate in this program — and then honored by it beyond words . . .

Speaking just for a moment about the international scene, I did dash over here from the United Nations, where for the last several months we have had a crisis every hour on the hour, and many days have from fourteen to sixteen hours in them. We have had a crisis just before I came over here. Ambassador Lodge was scheduled to make a television appearance. But he was called to Washington very suddenly, and I was told I had to get ready and appear in his behalf. So if I am not as prepared as I would like to be, Miss Graham, it is not because I did not plan or wish to be . . .

It has not been mentioned that this is Brotherhood Week. And it seems to me a particularly appropriate time to do honor to these very great artists, because I believe that foremost among our ambassadors in promoting understanding among the peoples of the world are our artists. I say that with all sincerity, and I think out of a considerable knowledge. And I can say that the United States government, too, has learned it — the hard way.

Several years ago Congress embarked upon a career of sending artists and the work of artists throughout the world. Unfortunately they sent a collection of paintings a few years ago, among them a painting called *The Circus Lady*, which some of you may remember. *The Circus Lady* may have been a great painting, but it caused a great deal of consternation in the halls of Congress because it was modern, and because of other reasons. In any event, after the Congressmen had viewed *The Circus Lady*, they decided that there should be no further export of artists or the work of artists. But they found out later that this was a very great mistake, and the demand abroad was so insistent that the program was reinstated.

You may be interested in knowing that probably the very greatest single advocate of the reinstatement of that program was President Eisenhower himself. I was talking about it with him one evening, thinking perhaps that I would have to persuade him that a program of this type was valuable, as I had learned from my experience in Europe and Asia. I found him selling me — not me selling him. He was thoroughly persuaded of the value of such programs, and of course they have now become a part of our USIA *(United States Information Agency)* work.

I happen to feel that brotherhood is

*Off in a corner Miss de Mille and Mr. Hoffman work on notes for their speeches; Center, choreographer Jerome Robbins, Gertrude Macy, Robert Schnitzer, Gen'l Manager of ANTA's International Exchange Program, and Martha Graham; At right, Miss Graham receiving the DANCE Magazine Award from Miss Cornell.*

no longer an amorphous ideal. It is at this present moment in world history an imperative and urgent necessity, and there is a very particular need for bringing together the peoples of the free world. There are some 700 million of us who have known independence and freedom for some time. But there are some 900 million people in the world who are living in underdeveloped countries. Of those 900 million, some 750 million people live in nations that have won their independence since the end of World War II. For the most part these people who have won their independence are of a different race, different creed, different color than we are. Unless we can bring together the peoples of this free world, those of us who have this in common — that we all believe in a spiritual interpretation of life — unless we can be brought together we may be some day blasted to bits. It's that kind of world.

That brings me right to Martha Graham, because I don't know of any person who has contributed as much as she has to proving that Mr. Rudyard Kipling was dead wrong. He said that "East is East and West is West and never the twain shall meet." Miss Graham, as a result of her tour of Asia, *proved* that Mr. Kipling was wrong, because she brought the East and West together. By her dances she reached to the hearts of the people, and by her speeches — because she is a terrific speech maker — she talked her way into the minds of many, many thousands of Asians. And most important of all, by her appreciation of the art and culture of other nations she won their hearts *and* minds. On many occasions she showed her appreciation of their sophisticated and ancient cultures. (Let me say that I have learned some time ago, and have again been impressed by my service at the United Nations, by what we personally have to learn from the East. One of the great pictures I will remember through all the days of my life is Prince Wan presiding over the turbulent sessions of the United Nations General Assembly. He sits on the podium, serene and untroubled by the most riotous goings on below. And as I look at him I think that somehow or other we in America have to capture some of such serenity, and that if we can, our obligations to the East will be very real indeed.) . . .

I am now pitting Miss Graham against Mr. Welch. I know of no one who has a finer command of English, a more telling way of presenting his thoughts than Mr. Welch — unless it might be Miss Graham . . . *(quotes of Miss Graham's remarks as published in the March, 1956 issue of DANCE Magazine).*

And I repeat one other thing she said as she spoke to the peoples of other cultures and other nations. That was, "We must all be true to our differences." And that is what we of the free world must learn — we must be true to our differences, because the greatest strength in the world is the strength that comes out of diversity — diversity of views, but unity of purpose. That is what the free world has to have.

I would like to salute Miss Graham as not only a very wonderful dancer who has danced her way into the hearts of millions, but as *the greatest single ambassador we have ever sent to Asia.*

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*Katharine Cornell, one of the great ladies of the American theatre, made the presentation of DANCE Magazine's award to her dear friend Martha Graham, reading the following citation:*

*"To Martha Graham*
*who created a bond with the Orient*
*through the medium of dance."*

*Ever-gracious Martha Graham, needing a minimum of introduction to the audience, which greeted her, as they had the other speakers, with enormous enthusiasm, rose to conclude the program on the same note of inspiration which had been true of it from the beginning.*

**MARTHA GRAHAM:**

Thank you, thank you, Paul Hoffman, and my dear Katharine Cornell, and all of those who are here. You have put me in a position of sweet terror, which we always have when we are met with love and recognition . . .

I would go back to the Orient tomorrow — I would even go back tonight. It was, for all of us who were there, a great experience. One year ago today we were closing our first week in Israel, and now Mr. Hyman, the Consul of Israel, is here with us today. Through him we send our greetings again to Israel and our gratitude for its warmth, for its light, and for its promise. Also here today, from Djakarta, is Mr. Moeis of the Indonesian Consulate. It was with great love and excitement that we went to Djakarta. (I have in my school at the present moment two students who have come to work with me from Djakarta.) And we hope to return. Also here are Mr. and Mrs. Pia, who were in the USIA Service in Rangoon. It was thanks to Mr. Pia's efforts that a stage was built for us on the grounds of the Schwedagon Pagoda.

*(continued on page 63)*

*Alicia Alonso and Igor Youskevitch in "Giselle"*

*Alexandra Danilova and Frederic Franklin in "Le Beau Danube"*

# And Now New York...

## for the Ballet Russe de Monte Carlo

*Nina Novak and Miguel Terekhov in "Coppelia"*

*Nina Novak and Eugene Slavin in "Harlequinade"*

Although only two of them are native New Yorkers, all forty members of the Ballet Russe de Monte Carlo are eagerly awaiting their fortnight at the Metropolitan Opera House. It will be their first opportunity in seven years to be viewed and evaluated by the country's toughest audience and most experienced critics.

The company has apparently never been in finer shape. Reports have it that their corps is the strongest ever, with plenty of fresh young talent and plenty of enthusiasm. And the roster is topped by some of the most brilliant names in ballet.

Leading it is Igor Youskevitch, probably the finest *premier danseur noble* in the world today. He is now a permanent member of the company, while the equally brilliant and beloved Alicia Alonso is Guest Prima Ballerina. (She has been performing with the troupe for two seasons.) Her *Giselle* with Youskevitch promises to be a highlight of the Met season.

Also heading the roster are Polish born Nina Novak, who has been with the Ballet Russe for eight years, and Yvonne Chouteau, who has been with it for fourteen years.

Since her first appearance with the company when it was reorganized three years ago, Irina Borowska, who was trained in Buenos Aires, has made a vivid reputation for herself. The Met will see her in several dramatic characterizations.

The Ballet Russe de Monte Carlo boasts an authoritative male contingent. Second in line to Igor Youskevitch is Chicago born Alan Howard, who has been with the company since 1949 and now performs *premier danseur* roles. (See pages 34-35 for a Brief Biography of Alan Howard).

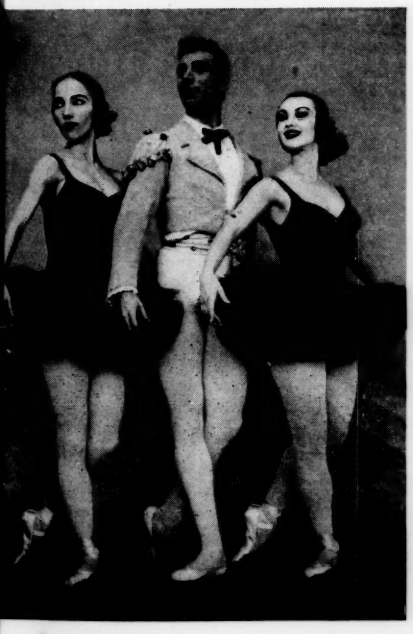
Deni Lamont joined the company in 1951, and this year has earned billing as a leading soloist. More recent additions are Eugene Slavin, formerly of the Metropolitan Opera Ballet; Kenneth Gillespie, who joined the company this season after appearing with Britain's Festival Ballet; and Miguel Terekhov, who although born in Montevideo, comes of a family of Russian ballet dancers.

Two names associated with the Ballet Russe de Monte Carlo during its brightest years are Alexandra Danilova and Frederic Franklin. And New Yorkers will have the nostalgic pleasure of seeing them again as Guest Artists just for the Met season. Also returning for the New York engagement will be Gertrude Tyven, long a soloist with the company.

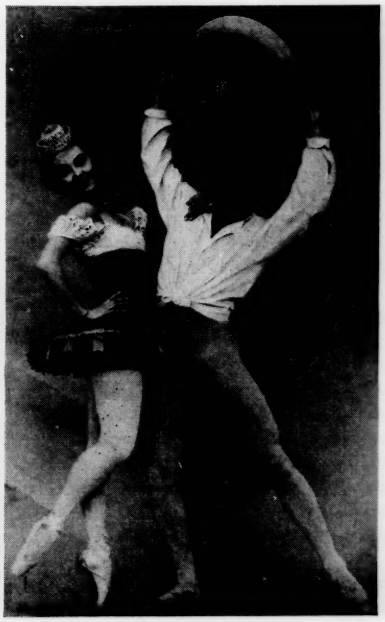
The repertoire for New York consists of eighteen offerings. Among these are some new works never before seen in New York. These include the Jean Cocteau-Heinz Rosen collaboration, *La Dame à la Licorne;* Boris Romanoff's romantic *Harlequinade,* a revivification of the Commedia dell'Arte theme; and *Sombreros,* a Mexican-flavored work by Leon Danielian,

*(over)*

*Yvonne Chouteau, Alan Howard and Irina Borowska in "Pas de Trois"*



*Irina Borowska and Deni Lamont in "Sombreros"*



*Irina Borowska and Kenneth Gillespie in "Les Sylphides"*

*Photo Above:*
**Male Corps de Ballet**

*In foreground, l. to r.:*
*Howard Sayette of Los Angeles, Calif.*
*James Capp, East Boston, Mass.*
*Thatcher Clarke, Springfield, Ohio*

*Against sky, l. to r.:*
*Gene Marinaccio, Newark, N. J.*
*Salvador Juarez, Morelia, Mexico*
*Roy Harsh, Huntington, Ind.*
*Alek Zybine, Mexico City, Mexico*
*Louis Kosman, Yugoslavia*
*Perry Brunson, Chattahoochee, Fla.*

**BALLET RUSSE DE MONTE CARLO**

*(continued from page 21)*

formerly a soloist with the Ballet Russe.

*Harlequinade* has been a great favorite during this season's tour. But as always, the most popular ballets with local managers remain *Giselle, Gaîté Parisienne, Nutcracker, Scheherazade,* and *Le Beau Danube.* Some managers would even like to have *Giselle* and *Nutcracker* on the same program. Interestingly, the same ballets are popular in small towns and in large cities.

During the twenty years since it first appeared in this country, the Ballet Russe de Monte Carlo has built up an enviable reputation with local managers. The principal reason, according to touring manager David Libidins, is that it does not cancel appearances.

Some companies, if the advance sale is not satisfactory, refuse to perform. But the Ballet Russe appears "no matter what." And this year there has been less reason than ever to cancel, for there have been night after night of sold-out houses.

The company finds its most receptive audiences in Chicago, Los Angeles, and the Northwest. This year there was a blizzard in the town of Kennewick, Washington. But the audience turned out en masse. And the six-day season in Seattle was sold out far in advance, despite inclement weather.

The New York season follows a twenty-five week tour. The Ballet Russe has visited ninety-four cities ranging from Florida to Vancouver, from San Diego to Montreal. In all, more than twenty thousand miles have been covered.

The traveling is done in buses, with the usual spate of one-night stands, although David Libidins, in arranging engagements, tries earnestly to break the strain by interspersing longer stop-overs. "And as soon as they have more than one day in a town," he says, "the dancers all find their way to the five-and-ten. In fact, when we can't locate a dancer, we always know where to look."

We were curious as to why the company has avoided New York for so long. Did they feel they would not measure up to New York's severe standards? This is not the case. According to Serge Denham, the company's Director, it has been mostly a matter of obtaining the proper theatre.

He feels strongly that ballet has a certain aura that makes it different from legitimate theatre. It must be performed in a house with a gala atmosphere. Otherwise audiences simply do not buy tickets. The only theatre to offer this atmosphere in New York is the Metropolitan Opera House. But it has been so taken up with its own opera season, plus American Ballet Theatre, the Royal Danish Ballet, and Sadler's Wells, that the Ballet Russe de Monte Carlo could not get its foot in the door. This spring, for two weeks beginning April 21, it has finally succeeded in doing so.

Although the Ballet Russe tours steadily and extensively in this country, it has not followed the example of the American Ballet Theatre and the New York City Ballet and gone to Europe and the Near East. Its management does not find the idea financially feasible.

The costs of running a ballet company are prohibitive, and even with a highly successful season like this one, the company does not make money. For any funds that might appear in the category of profit have to be ploughed right back into the expense of staging new works and maintaining old ones. Some costumes are so roughly used that they must be completely renewed two or three times during a season. And the mortality of tutus and toe shoes is, of course, legendary.

The turnover in dancers has been rapid in the Ballet Russe. Of the corps appearing in the New York season only four were in the last Met season in the spring of 1950. But despite their relative newness to the company, the dancers are reported to be unusually homogeneous, perhaps because about fifty per cent have been drawn from the Ballet Russe de Monte Carlo School, and a good many of the others study there between seasons.

As it can be seen from the listings on these pages, they come from every part of the world. Yet only eight of the company's complete roster of forty are not United States citizens. And despite its foreign sounding title (it is a name that still means box office magic), the Ballet Russe de Monte Carlo, established in 1938, is *America's* oldest national company.

*(THE END)*

*Photo Above:*

**Female Corps de Ballet**

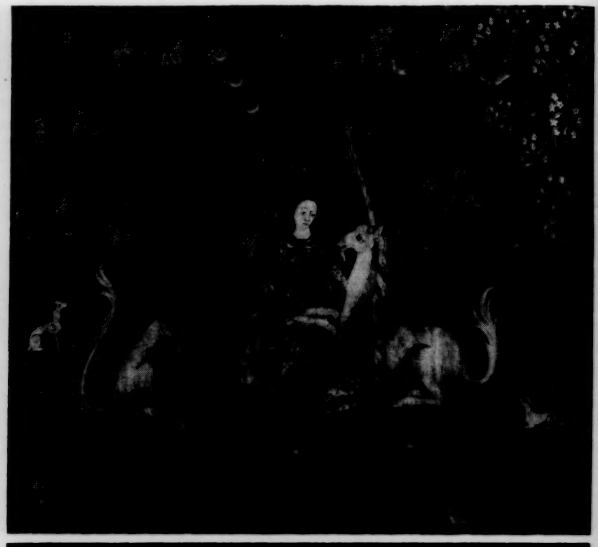
*Seated on floor, l. to r.:*
*Josephine Jeffers of Oak Park, Ill.*
*Hester Fitz Gerald, Cleveland, Ohio*
*Dorothy Daniels, Pensacola, Fla.*

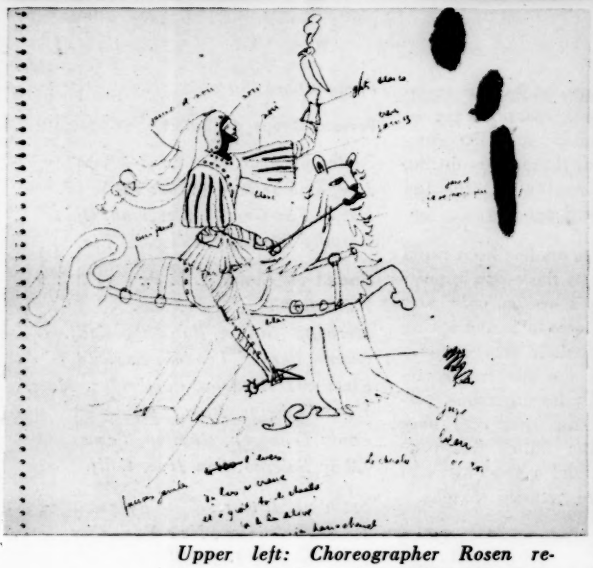
*Seated on chairs, l. to r.:*
*Vada Belshaw, Gary, Ind.*
*Meredith Baylis, Burbank, Calif.*
*Gwenn Barker, London, England*
*Eleanor D'Antuono, Cambridge, Mass.*
*Dzinta Vanags, Riga, Latvia*
*Paula Tennyson, Houston, Texas*
*Libby Salerno, San Jose, Calif.*

*Standing, l. to r.:*
*Raven Wilkinson, New York City*
*Lois Bewley, Louisville, Ky.*
*Yvonne Craig, Taylorville, Ill.*
*June Wilson, Dallas, Texas*
*Sally Seven, Grand Rapids, Mich.*
*Viola Crucil, Chemainus, Brit. Colum.*

*Window level, l. to r.:*
*Rochelle Zide, Boston, Mass.*
*Margery Beddow, Grosse Point, Mich.*

# BALLET RUSSE BRINGS "LA DAME À LA LICORNE" TO THE MET





*Upper left: Choreographer Rosen rehearses members of the Ballet Russe de Monte Carlo for the American premiere of "La Licorne." Irina Borowska, center, as the Lady, holds a mirror above Nina Novak, the Unicorn.*
*Lower left: A drawing of the Knight from Cocteau's sketch book for the ballet.*

*Top, right: A XV Century tapestry of "La Dame à la Licorne" from the Cluny Museum in Paris (The Cloisters, N.Y.C., has a splendid collection of Unicorn Hunt tapestries).*
*Lower right: Heinz Rosen chats with Jean Cocteau backstage at the Munich Opera after the '53 debut of "La Licorne."*

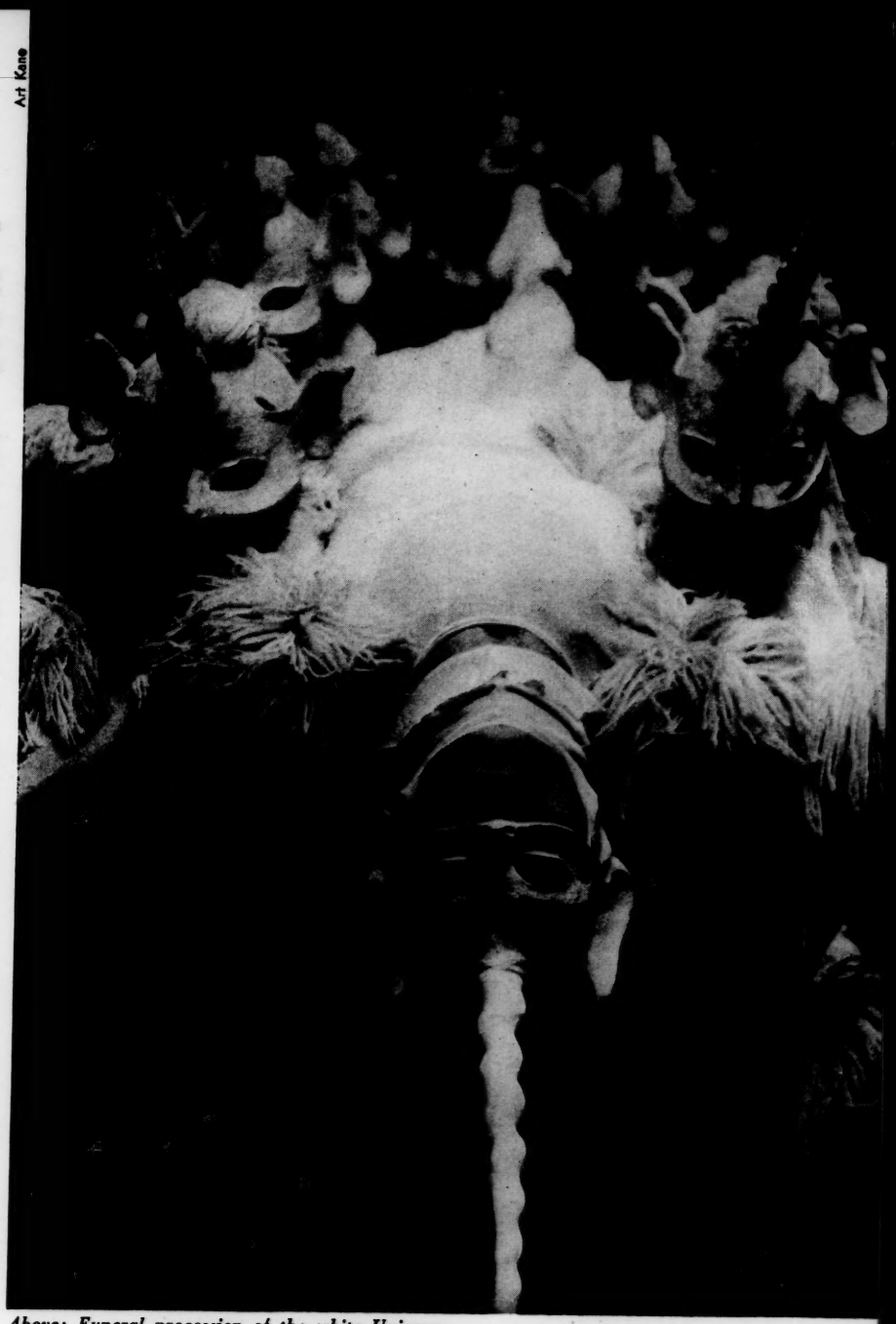
When Chicago first saw *La Dame à la Licorne* last year, sharp-tongued, perceptive Chicago Tribune critic Claudia Cassidy called it "A most Parisian ballet" and wrote: "Once you get the focus and cut out the irritations, you get a fascinating glimpse of the fecund, febrile mind that is Cocteau."

Poet, artist, cinematographer, playwright Jean Cocteau is a leader of the French art world who has been interested in dance since his early collaborations with Diaghilev. Inspired by the splendor of the Gobelin tapestries, he wrote the story of *La Dame à La Licorne* and designed its costumes and sets in 1953 for Heinz Rosen, then choreographer of the Munich Opera Ballet. The music, by Jacques Chailley, was derived from songs of XVI Century troubadours, and has been generally recognized as one of the most happy aspects of the ballet.

The Medieval legend of the Unicorn tells of a mythical single-horned beast who could be tamed only by a virgin. Cocteau, using elements of the symbolic legend in a personal interpretation, has created an enigmatic libretto in which a noble maiden has a lovely white unicorn which eats only from her hand. But after the Knight comes, and an amorous pas de deux ensues between the two aristocrats, the Unicorn will no longer eat and dies. The Knight, who has left, now returns, but the Lady is no longer interested in him. As the curtain falls, she is on stage alone, with neither Knight nor Unicorn, pointing to a banner on which is inscribed "Mon seul désir" (My only desire).

According to Miss Cassidy, "Cocteau says quite plainly, 'When innocence is lost, love dies.'" But numerous interpretations are possible, and New York awaits the opportunity to draw its own conclusions.

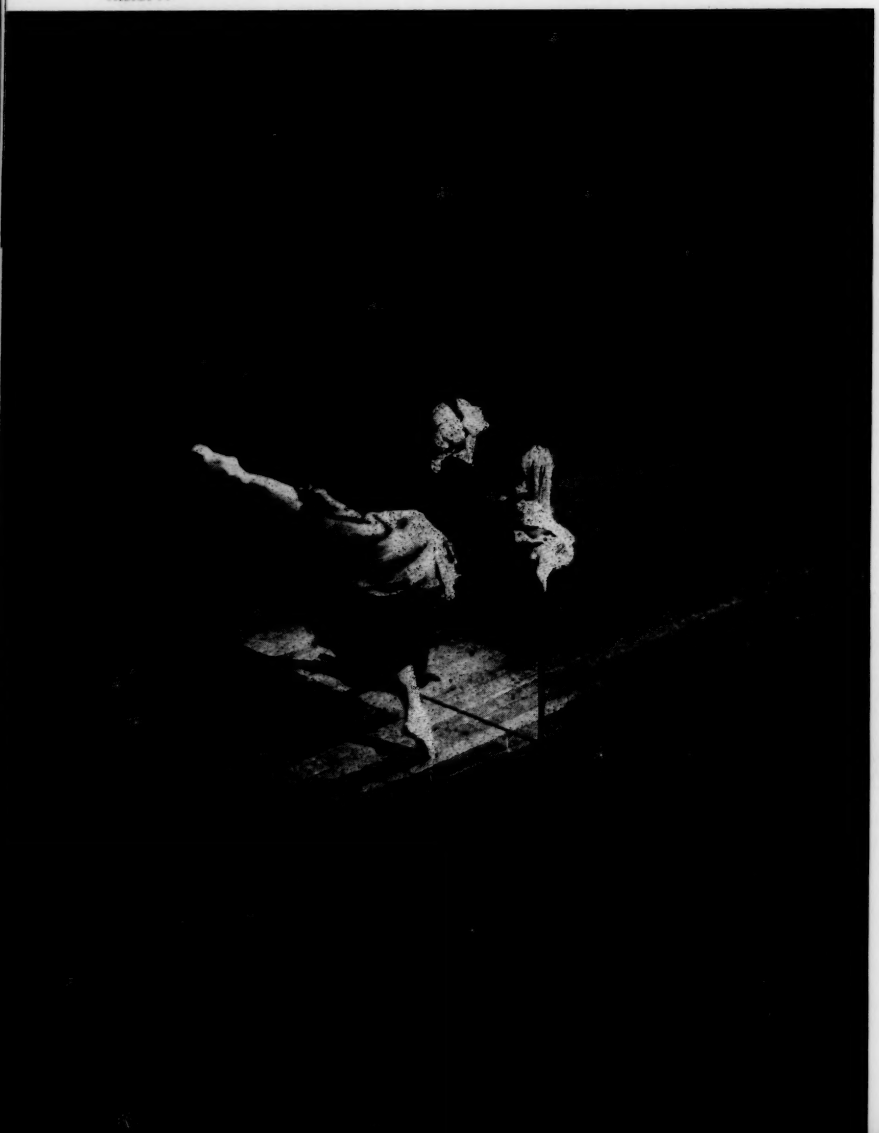
*THE END*




*Above: Funeral procession of the white Unicorn.*

# IN THE NEWS

N.B.C.-TV



"CINDERELLA" ON TV: Ballerina Margot Fonteyn in a lone moment from the Royal Ballet's Ashton-Prokofieff "Cinderella," which will be nationally telecast on April 29 over NBC-TV's "Producer's Showcase," 8-9:30 EST. The Co., with Fonteyn and Michael Somes in the lead roles, is being flown to the U.S. by chartered plane for the event, arriving about a week before and leaving immediately after. "Cinderella's" appearance results from the huge public response to "The Sleeping Beauty," seen on the same network Dec. '55.

Jack Kanel

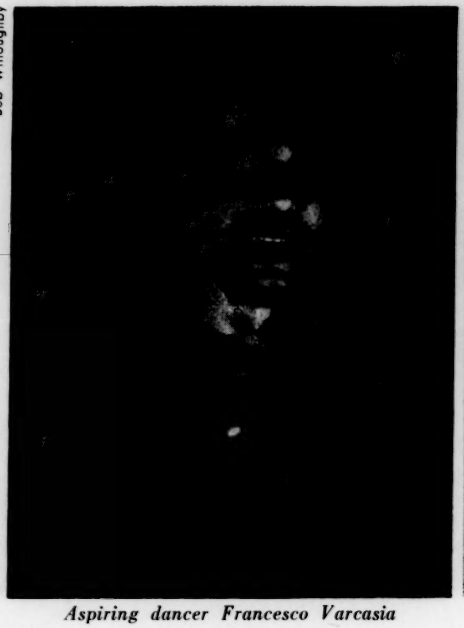
ENCHANTED ISLAND: A highlight of the Feb. 1 & 2 performances of the Southern Ballet in Atlanta was Pittman Corry's Ballet-fantasy *The Enchanted Island*, a legend of the Georgia Sea Islands in Colonial days. Ginger Prince and Houston Steed, at left, played the young lovers in the large new production.

Authenticated News

At Right:
FIDDLERS FOR THE FEIS: Next to St. Patrick's Day, the biggest day for the Irish in N.Y.C. is the annual *Feis*, which features a 6-hour extravaganza of jigs, reels, hornpipes and stepdances by more than 1,000 youngsters in traditional costumes of the Emerald Isle, as well as songfests and competitions in Gaelic games. Previously held on the Fordham U. campus, the 1957 *Feis* takes place in the Bronx Kingsbridge Armory May 26.

Acked Photo

Left:
DANCING DIPLOMAT: The Educational and Cultural Attaché of the Indonesian Embassy in Washington, D. C. is a dancer, Djoko Sanjoto. He is shown, at left, with his wife, Henri, in one of their many performances of Javanese dance for Western audiences. Before coming to their post in America, the pair appeared extensively in their native Indonesia, in Singapore, Germany and Holland.




*Aspiring dancer Francesco Varcasia*

*Sargent portrait of Vaslav Nijinsky*

# QUEST FOR THE ROLE OF NIJINSKY

## With a screen test still ahead of him, a young aspirant prepares

*BY JOANNE HOWELL*

It was a hot summer day in Texas two and a half years ago and several dancers of the Dallas State Fair Musicals were lying around a swimming pool. The topic of conversation was the film of Nijinsky's life that has been talked about for many years.

"My guess," said one, "is they'll never do it — too complicated, and the legal rights seem impossibly tangled."

"I hear there have been some dancers already tested for the role of Nijinsky," said another.

"I hope they haven't found the right one yet," said a serious young man with a dark complexion.

"Why . . . who do you think it should be?" asked his friend.

"Me," he replied with a smile.

The conversation was interrupted by a phone call for Francesco Varcasia, the dark young man. By an almost unbelievable coincidence, the voice at the other end of the wire was Charles Vidor's, who was calling from Hollywood to say that Varcasia had been highly recommended for the role of Nijinsky in the film which the producer was planning to make, and to ask if he might be interested.

From the moment of that phone call in August of 1954, Francesco has lived, worked and dreamed Nijinsky. His entire life has revolved around the possibility of getting the part of the great ballet dancer whose career was so brief and so unforgettable. And even more important, the young aspirant has taken definite steps to be prepared for the test when it finally comes. As of today that is still in the future.

After the phone call, Francesco decided immediately to head for New York and acting lessons. While he had always felt a particular kinship to Vaslav Nijinsky (and he bears a startling physical resemblance to him), and even though his experience as soloist with both the Ballet Alicia Alonso in South America and Roland Petit's Ballets de Paris had given him valuable dance background (he has performed several of the famous Nijinsky roles), Francesco realized that to portray this man's tragic life he would have to be a more than competent actor. He enrolled in the American Theatre Wing in New York. When money began to get low, he took a dancing part in *Wonderful Town*. During the following summer, he returned for another season at the Dallas State Fair Musicals. Singer Jeanette MacDonald was so impressed with Francesco, that she sat down and wrote her friend Charles Vidor a letter of recommendation when she heard from other members of the company that he was being considered for the role of Nijinsky.

Almost a year went by and the only word from Vidor was a note to Francesco apologizing for his change in producing plans and stating that he was scheduled to start another film and would have to postpone the Nijinsky work. But, he told Francesco, he was still very interested in testing him for the role. In the meantime rumor had it that Vidor had flown Jean Babilée to Hollywood from Paris and tested him. Soon after there appeared to be severe legal difficulties with the rights to the book on which the story is based — Romola Nijinsky's *Life of Nijinsky*. Everything was again in abeyance.

In August, 1955, Francesco decided to make a trip to the West Coast and see for himself what was going on. He telephoned Vidor first to make sure he would get an audition if he made the trip, and was given an affirmative answer. Francesco arrived, met Vidor, was entertained at his home, and the next day danced for the producer-director. Vidor was favorably impressed and a screen test was scheduled, but just before it was to come up Vidor was called away on location. He assured Francesco of a test as soon as his schedule permitted and left him with the admonition: "I hope you will work very hard . . . it is important not only to look like Nijinsky, but to understand him, to know him, and be able to act him."

On his own once again, but now in California, Francesco began a systematic study of Nijinsky's life. He read everything available about him, the Diaghilev Ballet, or about others who had worked with Nijinsky or known him. (He discovered only recently in re-reading one of these books that Nijinsky had once been in a cock fight and received a scar on his left forehead. Oddly enough Francesco has an almost identical scar where his sister once bashed him with a baseball bat!) He also studies photographs, drawings, and descriptions of Nijinsky and keeps a notebook to which he adds every new piece of information on his manner of walking, speaking, his interpretation of roles, his daily habits and idiosyncracies.

Francesco continues to take daily ballet classes, keeping in mind the training he got from Anatole Oboukhoff, nephew of the Oboukhoff who trained Nijinsky at the famous Maryinsky Theatre in Moscow. He is particularly outstanding, as was Nijinsky, for his elevation and *batterie*.

Preoccupied with the idea that he must become the actor as well as the dancer who could portray the fascinating personality, Francesco enrolled in Agnes Moorehead's acting class in November, 1955, not quite certain where money was to come from to pay for lessons. But Miss Moorehead, respecting the dedication of the young man, made an arrangement whereby he would give her a weekly workout of *barre* and *port de bras* in return for her classes. This worked so well that he is now teaching a body movement class to her entire group. Ever-present considerations of rent and rations sent him to the auditions of Twentieth Century-Fox's production of *Carousel*. He danced one of the three ruffians in the film.

*(continued on page 80)*

*Varcasia at the Duquette Studio, in a "Sleeping Beauty" divertissement.*

Bob Willoughby

*Tamara Karsavina and Nijinsky in Fokine's "Le Spectre de la Rose."*

George Bugt

*Varcasia, costumed for "Le Spectre," looks amazingly like Nijinsky in the role.*

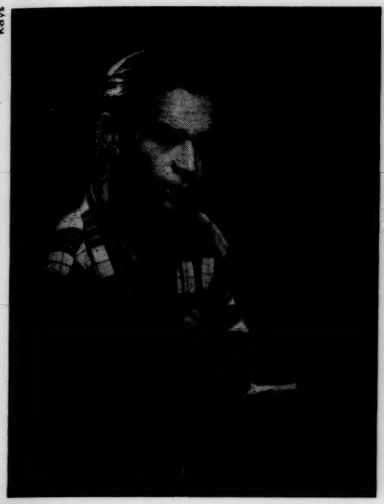
# A Descendant of the Jooss Ballet Thrives in Chile

A state-supported university company is a leading Latin American institution

*BY HANS EHRMANN-EWART*

Universidad de Chile

*These are the masks of the diplomats, "the gentlemen in black," who talk, argue, flatter and threaten in Kurt Jooss' "The Green Table." This year marks the 25th Anniversary of the work, still very active in the repertoire of the Univ. of Chile Ballet.*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Frans Stoppelman

*Above: At left, Ernst Uthoff, now 51, director and leading choreographer of the University of Chile Ballet, is largely responsible for the co.'s discipline and level of achievement. He has an elaborate sense of detail and an ability to get the most from his dancers. At right, a view of a ballet class in the U. of Chile's dance dep't. The dep't. has 120 students who pay only a small (approximately $2) matriculation fee (like any other student at the University) for each of the four years of the course. Besides modern (Jooss-Leeder) and ballet techniques, they study eurhythmics, music appreciation, dance history, etc. Labanotation has been taught for the past three years by Malucha Solari.*

Fifteen years' hard work, over twenty ballets and hundreds of performances (over 80 in 1956) have welded the University of Chile Ballet into one of Latin America's most active companies.

The ballet's foundation in 1941 was no accident — it took place in the very midst of a period of intense growth and expansion in the arts. A national theatre and symphony orchestra were coming of age and the theatre and music public was constantly increasing. No longer were these activities subjected to the ups and downs imposed by financial straits and insecurity — interested left wing governments helped the University of Chile provide a solid economic basis for music, drama, and ballet; and, as a result, they became —and remained—*institutions.*

As yet, the Chilean ballet is practically unknown internationally, but in time it may well acquire the unique importance of being the only country in the world where Kurt Jooss' *The Green Table* and *Big City* are carefully preserved and regularly performed.

This again is no accident. The idea of forming a ballet school and company had been in the air for some time. But, in spite of two successful visits by de Basil's Ballet Russe, Chile did not follow the example of other South American countries who kept on dancers from this company to form their own. It was the visit of Ballet Jooss that proved a far greater impact on Chilean contemporary sensibility and led to an offer—accepted shortly afterwards in 1941—to Ernst Uthoff, Lola Botka, and Rudi Pescht, to settle down in Santiago and found the University's "Escuela de Danzas" and, later, the company.

So it all began with Jooss—but a lot has happened since then. Belligerent modernism gave way to a more comprehensive attitude as the dancers realized that the traditional ballet technique also had a great deal to offer them. Classical dance was incorporated in the curriculum and, later, *pointes* even made an appearance in several of the new ballets, even though this always took place functionally and never just to display virtuosity.

The present trend is towards an eclectic attitude between modern and traditional, that may well lead to interesting developments. It is the result of the pendulum swinging to and fro between these tendencies that contributes positively towards the company's evolution.

The University of Chile Ballet per-

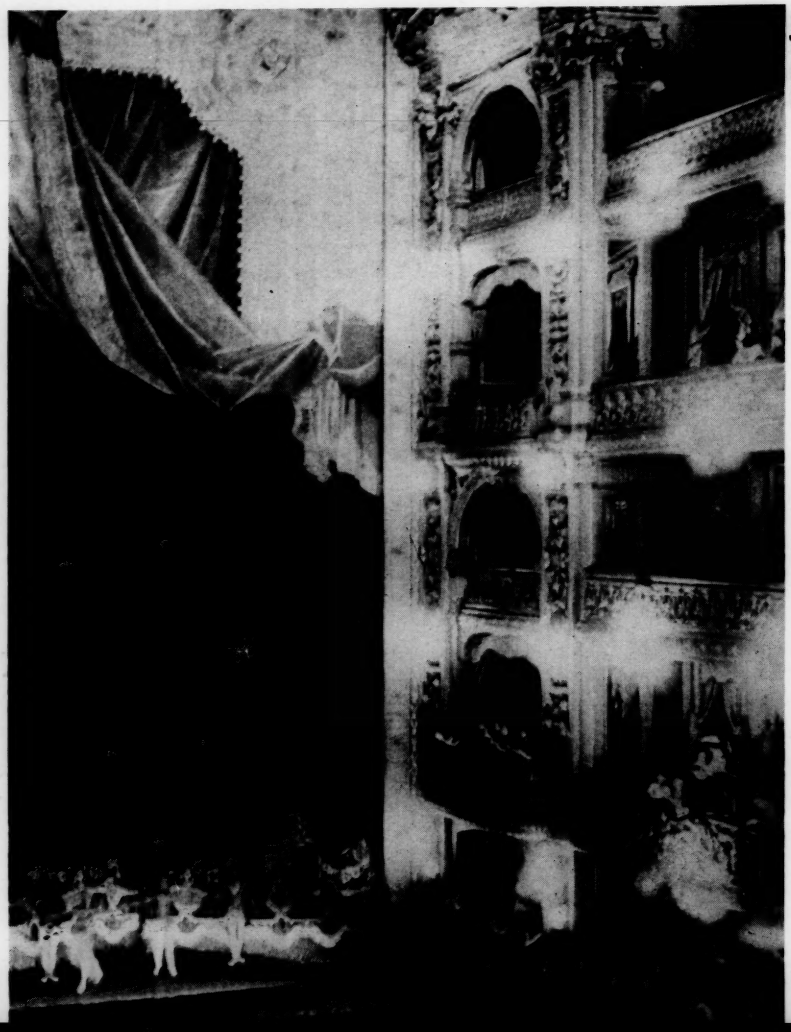
*(over)*

**UNIV. OF CHILE**

*At right: The ballet-oratorio "Carmina Burana" (1953) uses a full symphony orchestra, the 100-voice U. of Chile choir, three solo singers, and the U. of Chile Ballet. Pictured is a moment from the Tavern scene.*

Universidad de Chile

*Below: A partial view of Buenos Aires' Teatro Colon (capacity 3,500), Latin America's most important opera house. Members of the Chilean Co. are seen below during its 1956 season at this theatre. They return for a 1957 engagement.*



Sergio Larrain

forms once a week at the Teatro Municipal during a six-month season, at prices three times that of the highest movie prices (about $1.10 in U.S. money). To this is added a further weekly performance for school children at very cheap rates (building up future audiences), a yearly tour to the provinces and an open air season in summer.

The company's name may well be misleading, for its thirty-four dancers are not university students but professionals. The star system has been carefully and successfully avoided and thus Virginia Roncal, for example, will dance *Coppelia* in one performance and an anonymous peasant the next.

The school has 120 students who pay only a small (approximately two dollars) matriculation fee (like any other University of Chile student) at the beginning of each of the four years the course lasts. Besides modern (Jooss-Leeder) and classical technique, they study eurhythmics, musical appreciation, history of the dance, etc. Labanotation has also been taught for the last three years by Malucha Solari.

The level of the performances is far greater than the individual technical proficiency of the dancers. Ernst Uthoff has provided serious artistic direction throughout the years, paying great attention to detail and characterization, and emphasis was successfully placed on giving the audience a good evening at the theatre—even during the company's early stage when the schooling of the dancers was still rather incomplete.

Besides the Jooss (guest choreographer in 1948) works, the repertoire is built around Uthoff's choreographies. These range from his versions of classics *(Coppelia, Petrouchka)* to *Drosselbart* (Mozart) and *The Prodigal Son* (Prokofieff), the ever-amusing circus ballet *Alotria*, and the ballet-oratorio *Carmina Burana* (Orff).

This last-named, full-evening work, based on German medieval songs, ranges from the tender mood of adolescence and discovery of love, beautifully danced by María Elena Aranguiz, to a riotous tavern scene, reminiscent of Brueghel paintings. *Carmina Burana* calls for full symphony orchestra, the entire ballet company, the 100-voice University of Chile choir and three solo singers. It always plays to capacity houses. A venture such as this—even though it has long ago pay-

Combeau

*Above: Joachim Frowin and Alfonso Unanue are the wistful clowns in the circus story "Alotria" (1954), one of the co.'s most popular works. Below: Leading dancers Virginia Roncal and Patricio Bunster in Uthoff's 2-act version of "Coppelia" (1945), which differs considerably from the traditional work. Miss Roncal has danced with the Marquis de Cuevas Co., and Bunster has, like several other members of the co., been with the Jooss Ballet.*

Rays

ed for itself—would hardly have been possible had the company not been state-subsidized.

Just as in the other arts, the state and University's financial backing has proved a successful experiment. So much so, that the system's advantages have by far outweighed its drawbacks — the chief of which is the company's dependence on the Musical Extension Institute's bureaucracy, which often lacks sufficient knowledge and understanding of a ballet company's specific problems and needs. But no doubt, the time will come when the ballet will acquire autonomy.

Up to now, six ballets by four dancers from the ranks of the company have been produced, but Chile has not yet solved the problem of developing its own choreographers, an urgent need.

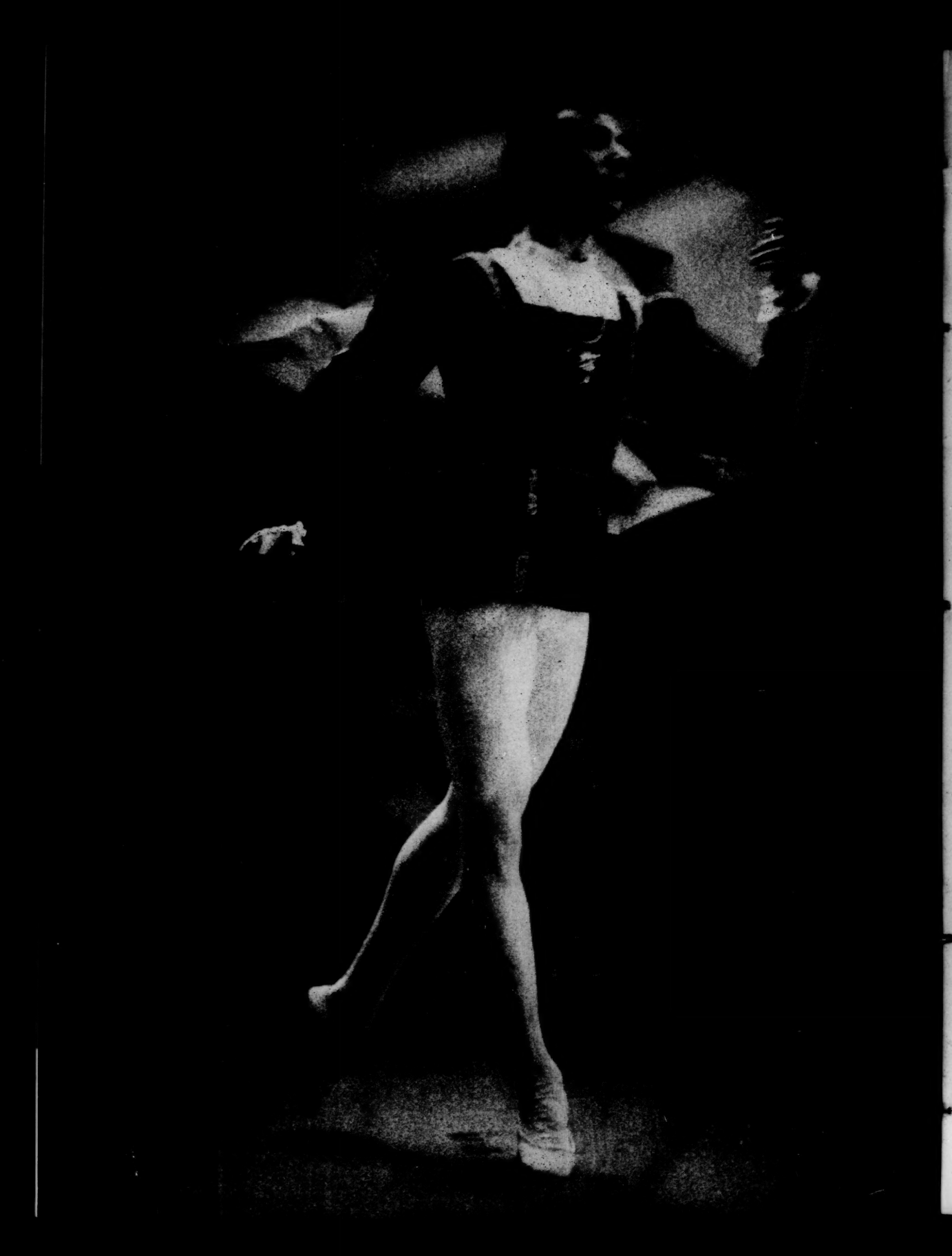
In this respect, Patricio Bunster's recent *Bastian y Bastiana* (Mozart) is interesting, for this first ballet showed a choreographer who not only revealed musicality and sense of the theatre, but also has a great deal to express as a creative artist in terms of dance.

One of the company's main handicaps had been the isolation in which it worked, seeing far too little ballet from abroad and playing for a Chilean audience that to a large extent had come to take it for granted.

The tour undertaken last October-November to Montevideo and Buenos Aires, which totalled over 30 performances, was a first step towards solving this problem. The Chilean company arrived in Uruguay and Argentine a virtual unknown, for unfortunately cultural relations between Latin-American countries are scanty and often little is known in one nation of what goes on next door. Notwithstanding, both seasons were very successful; reviews were excellent and audiences enthusiastic.

This first international tour has turned out to be of great importance, giving the dancers a truer sense of the value of their work and greater confidence in it, and at the same time greatly enhancing the company's prestige at home. Another tour is to take place this year and at least two new ballets, one of them a full-evening work, are being created.

The University of Chile Ballet's formative years are concluding, to give place to maturity. *THE END*



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

*Photograph by Zachary Freyman: Text by Saul Goodman*

# ALAN HOWARD

Chicago has produced many notable dancers, among them Ruth Page, Pearl Lang, Ruth Ann Koesun, Doris Humphrey, and John Kriza. It is currently responsible for the Ballet Russe de Monte Carlo's Second Male Soloist, Alan Howard, who appears in that capacity during the April 21-May 5 season at the Metropolitan Opera.

The title of Second Male Soloist (the company's First is Igor Youskevitch) was conferred upon Alan at the beginning of this season. It is a reward, not only for his fine dancing, but for his constant advancement in the Ballet Russe organization since he joined its ranks in 1949.

His first Ballet Russe appearance was, rather inauspiciously, as one of the hunters in *Swan Lake*. By the next season he had graduated to the role of Benno in the same ballet, and he finished the season by taking on the Bluebird Variation. And he has since danced a remarkable variety of leading roles, among which are the *Don Quixote Pas de Deux*, Jean de Buenne in *Raymonda* and Franz in *Coppelia*.

Most American male dancers do not graduate so quickly from corps to solo work. For they tend to start their dance training relatively late in life, and so their first few years with a ballet company are in the nature of an additional learning period. Not so with Alan. His dance training started at the ideal age of eight.

His mother had him taking elocution, singing, and tap dancing lessons at that age. Upon watching his cousins in ballet class, he decided that he, too, would like to study ballet. And so the following year he was enrolled in the school of Leon Fokine. He also had the privilege of studying with Fokine's mother, the dainty but demanding Alexandra Fedorova.

In 1944, after three years at the Fokine school, he received a scholarship with Edna McRae. Whenever Miss McRae was engaged to choreograph for a local opera company, Alan participated in the performances. And it was at the McRae studio that he first met members of the Ballet Russe de Monte Carlo.

Unlike many performers, young Alan had complete parental cooperation in furthering his career. He attended private high school so that he would have sufficient time to study ballet, piano, and French. And when it was time for him to go to New York and round out his dance education, his mother willingly took him there.

Alan did a bit of performing in New York, but he concentrated principally on his studies at Ballet Arts and at the School of American Ballet. Serge Denham, Director of the Ballet Russe de Monte Carlo, saw him in a class and invited him to audition for his company.

The only time that Alan has not danced with Ballet Russe de Monte Carlo was during the company layoff between 1952 and 1954. But then he was far from idle. He was snatched up for the Broadway musical *Maggie*, for the Metropolitan Opera Ballet, for six months with the New York City Ballet, and as a featured soloist for a Radio City Music Hall Easter Show.

During the summer months, when the Ballet Russe de Monte Carlo is not performing, Alan is now on the faculty of the Allegro School of Ballet in his hometown. He has also choreographed two ballets for the Oklahoma City Dance Workshop. He is eager to continue his choreographic endeavors and he would also like, in the distant future, to be a ballet master.

In the meantime, he is looking forward to the Ballet Russe's first New York season in a long time. When the company appears at the Metropolitan Opera this month, Alan will perform the first role created specifically for him. It is the romantic lead in *Tragedy in Calabria* by Salvador Juarez.

# MARGARET H'DOUBLER:

## Initiator of Orchesis and of the College Major in Dance

*BY ROBERT LINDSAY*

To use the body in expressive gesture—this is an art. And the Greeks, of course, had a word for it: *orchesis.*

Margaret N. H'Doubler, now Emeritus Professor of Women's Physical Education at the University of Wisconsin, Madison, took the Greek word as the name for a student dance club. She did this in 1918, thus making Wisconsin's Orchesis today the nation's oldest such university group devoted to the dance. But this barely begins to tell the story of what Margaret H'Doubler, in her more than forty years as a university dance teacher, has done for the cause of serious dance in America.

Illinois-born and reared, the Swiss-descended Miss H'Doubler (the name was originally Hougen-Doubler) went to Madison in 1906 to study biology. After graduation, the women's physical education department asked the versatile, spirited young athlete to join the teaching staff for its course in dance. Thereafter, the story is of a career dedicated to the proposition that the promotion of interest in modern dance needs enthusiasm, hard work, and determination. And Margaret H'Doubler has these qualities in abundance. That she put them to fruitful use is attested to by the thousands of her accomplished, much-sought-after students now dancing, teaching, and promoting throughout the world.

It began when she saw how dance was being taught and used in the physical education programs of the early decades of this century. On her retirement from the University of Wisconsin faculty three years ago, Miss H'Doubler recalled: "the intention was good, but all the movements were based on the five positions of the classical ballet. They were imitative, learned by rote, and served in no way as a creative art experience." For five years she watched this, in the meanwhile getting her master's degree at Columbia University.

While in New York, Margaret studied with much interest the classes of the educational dance leaders of the day, Bird Larsen and Gertrude Colby. But it was through the more musically oriented work of educator Alys Bentley that her own inspiration took fire. Here, for her, was the true beginning of her life's work.

Back in Madison, with the sympathetic backing of her superiors and the administration, she undertook a new kind of dance instruction. "At first the students hid behind the pillars. But gradually it began to take. . ."

Stimulated by her studies and by her own interest in the sciences which had led her to major in biology as a student, she evolved a method of pedagogy which was based on a knowledge of anatomy, physiology and physics as applied to movement and the human body. She was convinced that to be able to use the body as an instrument of expression, it was necessary for her students first of all to understand how the body worked. But this was not enough. From here the student must be led to move rhythmically, without strain, and with pleasure — learning "a fundamental belief in the aesthetic capabilities of man and the real worth of his expressing himself through creative activity."

In 1918 she had the idea of organizing Orchesis, an informal group functioning as an extracurricular activity which would "give the girls something besides stereo-

*(over)*

*The author of this article is an instructor in the Journalism Dept. of the Univ. of Wisconsin.*

*Opposite page: Studio study of two pupils of Wisconsin's Dance Dept. indicates the controlled yet free quality of movement produced in its students. (Shown are Miriam Levinsohn, foreground, and Matt Turney).*

typed movement, something creative to experience." If anything, Orchesis got off to too good a start. Other universities and colleges expressed deep interest, calling upon Orchesis to pay demonstration visits. It was the first time Wisconsin coeds were ever permitted to leave the Madison campus for such tours, and it didn't last long. "We can't have the University known as a dancing school," said the Wisconsin President in ordering a halt to the demonstration-tours by Orchesis. But the roots for the Wisconsin Dance Idea were by then too deep, and thereafter Margaret H'Doubler's dream of dance becoming an integral part of higher education became an increasingly fruitful reality. Recently, for example, twenty-four Wisconsin dance majors staged a four-week lecture-demonstration and concert tour of Wisconsin, showing thousands of young people as well as adult audiences the how and why of creative dance techniques. Currently, over WHA-TV, Wisconsin's educational television station, Orchesis members demonstrate creative dance as taught at the University on a weekly program.

For more than three decades, Orchesis has met weekly to put into practice the theories advanced in classroom and demonstration sessions. Not only women dance majors, but any interested Wisconsin coed may audition and be accepted into the group. A Junior Orchesis provides special help and incentive for those seeking it before stepping into the senior Orchesis. Wisconsin's Orchesis has led to the establishment of similar groups at many other universities and colleges throughout the country.

Along with this development have come many other noteworthy, worthwhile accomplishments. Most important of these, by all odds, has been the institution at Wisconsin, in 1926, of dance as a bona fide Major in the University curriculum. For the first time in the history of U. S. higher education, a college student could select dance as his major field of educational attainment, even obtain a graduate degree in it. Since then other colleges and universities have followed. Each year another one or two make provision for such a degree, until there are now about twenty-five in the country. *(While this degree is given in the Physical Education department, other schools have now begun to offer a Fine Arts degree in dance).*

A dance major at the University, in addition to dancing, takes courses ranging from anatomy to zoology, including physics, physiology, psychology, philosophy, as well as art, music, history. "It is through dance that the girls realize their wonderful human endowment. By giving them knowledge and understanding, we hope to add to the intellectual and emotional forces of their growing personalities." This is Margaret H'Doubler's explanation of such requirements.

It is serious work. "For too long," Miss H'Doubler has observed, "the emphasis in physical education had been on skills for playing games, leaving students unacquainted with the emotional and intellectual significance of their acts." It is the H'Doubler thesis that dance students "should be given the opportunity to participate in body activity in a way that will be a total self-experience." The motivation should be for as perfect a body instrument as possible, one that can respond to the demands of the mind and at the same time reflect its attitudes.

Miss H'Doubler wrote, in her *The Dance and its Place in Education* (1925).

that physical education programs had too long ignored "the relation between body and soul as expressed in regulated rhythm. . . the rhythm that is felt when the rhythm of bodily activity is associated with the deeper and finer currents of man's emotional nature."

In placing dance education in proper perspective, in beneficial relationship to the total educational process, Margaret H'Doubler pioneered. Today, this concept is so firmly implanted in American physical education curricula that it is natural to overlook or forget that it is a concept still so new as to be quite fresh. "Emotions and desires need intelligent understanding and guidance, and to be carried to their fullest motor expression they demand skillfully executed movement." This is Miss H'Doubler's theory, and it is one which has won virtually universal acceptance. For bringing the theory to fruition, all concerned with the dance are in her debt.

And there is graphic evidence of the acknowledgment of this indebtedness. From the forty-eight states, and from all over the world, students come to the beautiful City of the Four Lakes to study dance, to live dance, at Wisconsin's dance department. Many take their degrees and go on to teach at other universities.

But the demand for Wisconsin dance graduates has long exceeded the supply. By 1950, Professor H'Doubler was sighing: "It's both gratifying and mortifying. We're proud they have so high an opinion of our training; yet it's very difficult to confess to these schools, many of them with dance departments founded by our girls, that we have no teachers to send them." College dance departments in more than forty states have H'Doubler students as their heads or on their faculties.

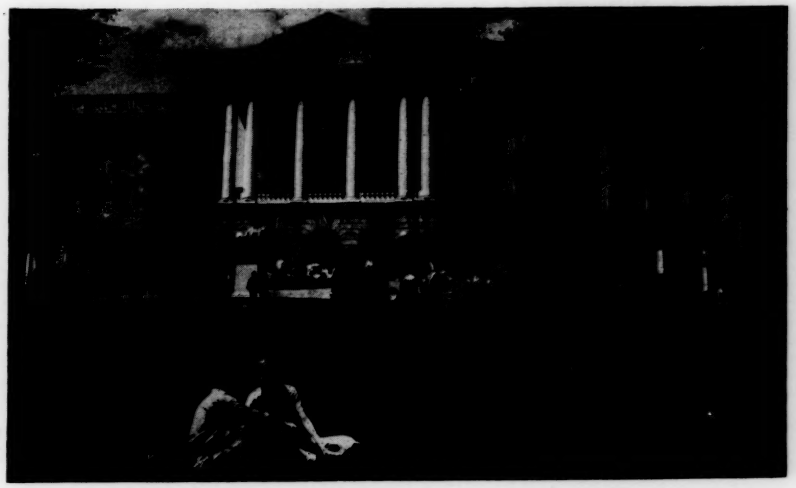
Over the years, somehow, Margaret H'Doubler, ever full of vitality, has found time to lecture on dance at universities from coast to coast, and in Canada, Luxembourg, Sweden (she was the first American to teach dance in that country), and England. There was writing: *A Manual of Dancing; The Dance and its Place in Education; Movement and its Rhythmic Structure; Rhythmic Form and Analysis; Dance — A Creative Art Experience;* the section on dance in the *Dictionary of the Arts.* There were — and are — the active memberships in most of the major dance and physical education organizations. And, in 1934, marriage to Wayne Claxton, then teaching art education at Wisconsin, now head of the Art Department at Wayne University in Detroit. The Claxtons now spend most of the academic year in that city, the summer at their home in Wisconsin's north woods.

In June, 1954, a University of Wisconsin press release began: "The University of Wisconsin professor who made modern dance a part of the educational program of every major American educational institution retired from the Wisconsin faculty today." Miss H'Doubler was quoted as saying, "This is the time, it just is — and it's right." She has left the Department in the wonderfully capable hands of Louise Kloepper, who continues in the H'Doubler tradition.

But benefactors of the dance of the stature of Margaret H'Doubler don't retire. Their zeal, their courage, their loving devotion to the art, are active when and wherever her students and her students' students go on to perform, to create, and to teach more students to experience and appreciate the dance. *THE END*

*Right:*
*Bascom Hall, historic main building of the University of Wisconsin, crowns the top of the "Hill" Campus.*

*Left:*
*Miss H'Doubler (at left, in square-necked costume) discusses creative dance with Orchesis members.*



The first European ballet dancer to appear in America was denounced as "an abominable outrage" . . . "a cold-blooded stab at the morals of society and the purity of our females . . ."

# MADAME FRANCISQUE HUTIN

*BY SYLVIE CHEVALLEY*

*"The advent of Hutin is a thing to be remembered in the history of the American Stage." (Albion, September 1, 1827)*

In the ballet-conscious America of today, where lessons in classical dancing have become as much a part of the education of a well-brought-up little girl as piano lessons a century ago, it is difficult to realize how shocked—and how thrilled—the citizens of New York were, in 1827, by the appearance on the stage of the Bowery Theatre of the French dancer Mme. Francisque Hutin.

Up till then, stage-dancing in America had been mostly what the *Enquirer* called disdainfully "play-foot shuffling." Hornpipes and *sabotières* were the alpha and omega of dancing.

How did Charles Gilfert conceive the idea of importing exponents of the French art to America? The coming, a year before, of Manuel Garcia and his troupe of Italian opera, the phenomenal popular success of Garcia's daughter, Maria Garcia Malibran, may well have suggested to the dynamic manager of the Bowery that another foreign source might be tapped with profit. At his request, M. Sévérini, "Régisseur du Théâtre Royal Italien" in Paris, engaged a trio of dancers, Mme. Francisque Hutin, M. Achille Soulier and his wife. They sailed from Havre.

During the early nineteenth century, the crossing of the Atlantic Ocean required about forty days of navigation and entailed many hardships. Mme. Hutin arrived in New York on January 27, 1827, the only passenger of the merchant ship Edward Bonaffe. The Bayard, on February 16, brought M. and Mrs. Soulier, lately of the Theatre of Amsterdam. They were to be joined, a few months later, by the young and charming Céleste Keppler and her friend from the Opera dancing school, Héloïse Lingis; then by Joseph Barbery. In 1828 came more dancers—M. Léon and his excellent troupe arrived in July and August, and as a crowning glory, Charles Vestris and his wife Caroline Ronzi Vestris, famous in the Italian and English theatres. It is no exaggeration to say that these artists revolutionized American concepts of stage dancing and propriety. But the "jeune et jolie" Mme. Hutin came first, and she was the object of intemperate admiration as well as the target of the most vicious attacks.

Mme. Hutin's arrival in town was reported in several New York papers and much was made of the new style of dancing that she was to introduce on the Bowery stage. She was said to be "premiere danseuse from the French Opera" and "one of the most accomplished French *artistes*." It is to be feared that there was more puff than truth in these statements. There were fifteen first and second "sujets" at the Opera in 1826, and Mme. Francisque Hutin was not one of them. But a Mme. Francisque, "première danseuse" at the Théâtre de la Gaieté, is listed in the *Indicateur des Spectacles* for 1825 and 1826, and not later. She lived at the same address as the popular actor Francisque, of the same theatre, and it may be assumed that she was his wife. The fact, first noticed by Miss Lillian Moore, that the real name of Francisque was Jacques Antoine Francois *Hutin*, rather inclines me to believe that the dancing visitor to America was Mme. Francisque Hutin, *première danseuse* at the Gaieté. Unfortunately no marriage record of Francisque is to be found and a careful reading of contemporary theatrical newspapers failed to reveal any mention of Francisque's marriage, any comment about the professional abilities of Mme. Francisque Hutin or any news about her departure for America. Mme. Francisque Hutin may have had earlier connections with the Opera House, as a member of the Ecole de danse, or of the Corps de Ballet, but then, she would have been listed either under her married name, or her maiden name. The names Francisque or Hutin do not appear in any of the official lists or odd notes in the Archives of the Opéra, and Mme. Francisque Hutin's maiden name remains a mystery. A disturbing point about her matrimonial connection with the actor Francisque is that the marriage of Mme. Francisque Hutin with M. Claude Labasse, French ballet master of the Bowery, was announced by the *New York Enquirer* in March, 1828, and that from then on she went under the name of Mme. Labasse. Divorce was not legal in France at the time and Francois Hutin *dit* Francisque lived until 1842.

Mme. Hutin's debut took place on Wednesday, February 7, in a *pas seul* called *Le Bergère Coquette; or the Roaming Shepherdess.* According to several newspapers, "the audience was large, and very respectable." Mme. Hutin was a beautiful woman, "with a person rather voluptuous than delicate." It was said that Gilfert, aware of the American notions of propriety as regards female costume, had objected to the scant draperies of Mme. Hutin's dancing dress. It was the correct dress for ballet dancing, how-

*(over)*

*Opposite page: The only existing portrait of Mme Hutin, made in 1827, when she first appeared on the American stage, hardly indicates that her costumes caused comments of "debauchery, harlotry, infamy." The original pen-and-ink drawing is in the Collection of Lillian Moore, by whose courtesy we reproduce it.*

Imbert's Lithography.

MADAME FRANCISQUE HUTIN,

From the Opera House Paris.

*At present engaged at the New York Theatre.*

ever; Mme. Hutin could see no harm in wearing the standard European dancing costume and it took much persuasion to have her consent to some addition to her light dress.

She came on the stage after the play *Much Ado About Nothing,* danced for a minute or so and disappeared. The applause was rapturous and the dance had to be repeated between the acts of the farce. Recalling that historical night, the *Mirror* wrote later:

"When, in the *pas seul* of 'I've been Roaming,' Hutin came bounding like a stag from the top to the bottom of the stage in about three springs, the *connoisseurs* in the pit were really amazed; they looked into each other's faces for information, but not finding any, grinned a smile of approbation and many were heard to give utterance to the oracular exclamation of 'no mistake!', a term by which no small portion of the inhabitants of the city intimate that sense of excellence in any shape."

According to Ireland's much quoted statement in his *Records of the New York Stage,* at the astonishing sight of the dancer "the cheeks of the greater portion of the audience were crimsoned with shame, and every lady in the lower tier of boxes immediately left the house." A contemporary letter written by Mrs. Emily Burrall Hoffman, wife of the famous criminal lawyer Ogden Hoffman, to her friend Mrs. Wickham, disproves such a sweeping assertion. The letter, recently acquired by the New York Historical Society, is dated March 14. After some family news, Mrs. Hoffman comes to the town scandal:

"I suppose you have seen a great deal about Madame Hutin, the Opera dancer, in the papers. Don't be shocked when I tell you that I went to see her the first night with Caroline, Fan, and Mrs. Hamilton. Some people have given very exaggerated accounts of it. She dresses in trowsers loose *always* from the knee up and some times loose all the way down to the ankles—over that she has a light silk frock which, when she makes her 'pirouettes,' that is turning round several times very rapidly upon one foot with the other leg extended at right angles with the body, to be sure becomes inflated with wind and flies up like a parachute, displaying her person to her waist. This you will say is bad enough. I grant it is bad, but it is no worse than Miss Kelly, Halt or dozen other performers have dressed without exciting all this censure. However, I think it better not to encourage her, for fear it might be an inducement to establish a regular Opera-house, which I think would be decidedly injurious to the morals of our city—Gracious knows they don't want any help to immorality—they are in all conscience already bad enough. But she dances beautifully with much grace—However I hope you will soon be here to have an opportunity of seeing her and judging for yourself . . . "

Mrs. Hoffman's favorable opinion of Mme. Hutin's talent was completely and enthusiastically shared by the New Yorkers who flocked to the Bowery Theatre to see the dancer. Quite a few newspapers had given accounts of Mme. Hutin's debut, and all were laudatory: "She is handsome and graceful . . . Such perfect *aplomb* in steps, such lightness and finish have not before been seen upon our boards . . . The rapidity of her movements is only to be equaled by their precision, ease and beauty."

A unique item, now in Miss Lillian Moore's collection, a pen and ink drawing, shows Mme. Hutin on *pointes.* So much was new and striking in her dancing that this important aspect of her technique is not specifically noted by the newspaper critics or the contemporary diarists, with the exception of the *Observer,* which scoffs at the "intellectual operation of whirling upon one toe."

More disturbing than Mme. Hutin's dancing style was Mme. Hutin's dress. Even with the addition of Turkish pantaloons, it was startling to American eyes, mostly, so it seems, because of the sheerness of the material. It is interesting to note that some people felt that it would have been perfectly proper for the dancer to appear in dress of a gentleman, while her dancing dress, being "a caricature of female attire . . . violated the rights and wounded the feelings of women." However, Mme. Hutin was quietly and triumphantly dancing to crowded houses when war was declared on her by the weekly *New York Observer,* a religious paper inclined to Presbyterianism.

After much cogitation upon the course to follow "when a most flagrant inroad is made upon the morals of the community, not only without reproach, but even with triumphant applause," the *Observer* published, on two full columns, a letter to the Editors, under the title "Madame Hutin—The Bowery Theatre." The writer, "A Father," was anonymous. He had not been to the Bowery, but he had seen in Europe "these notorious instruments of the gross depravity of the monarchial capitals of Europe: Opera dancers." The plain matter of fact of the Bowery exhibition was *the public exposure of a naked female,* rendered more shameless by a pretended but ineffectual concealment of her person and more dangerous by the fascinations of graceful gesture and attitude and the charm of music."

This letter provoked an avalanche of commendation—so says the *Observer*—and a great deal of ironical comments in the daily press. "Grandfathers," "Fathers" and "Young Fathers" exchanged public letters. Provincial papers entered the controversy and the *Observer* diligently published the most emphatically worded statements against Mme. Hutin, dancing and the theatre in general. The admirers of Mme. Hutin were accused of no less a crime than high treason. We read in the *New Haven Religious Intelligencer* this typical statement: "We are astonished at the temerity, as well as the depravity of these enemies to their country, who could mediate such a cold-blooded stab at the morals of society, the purity of our females, nay all the virtues which are the securities of pure social intercourse and civil order."

On March 31, the weekly fiery article of the *Observer* ended by "Questions re-

*(continued on page 83)*

# NEW BOOKS REVIEWED

*Princess Margaret greeted at the Sadler's Wells School by a pupil and the school's Director, Arnold Haskell. From "Gala Performance."*

**Ballet: A Decade of Endeavor**
**by A. H. Franks**

*Pitman Publishing Corp., New York*
*223 Pages, Illus. — $3.95*

*Reviewed by Walter Sorell*

It is one of the most difficult things to bring out a satisfactory book for which the editor invites certain contributions. At best, it will be an approximation of what the editor had visualized.

British ballet critic A. H. Franks has undertaken to encompass the international scene of ballet during the last decade with the help of some of the foremost experts in the field. As with all such books one can raise the question as to the choice of personalities and topics, but this would be mere shadowboxing.

*Ballet: A Decade of Endeavor* is an interesting summing-up of the ballet scene in England, France and America, with a sideglance at the Russians. Mr. Franks' own account of the British dance scene is in spots of an admirable forthrightness. Arnold Haskell's 7-page review of France's endeavor is too perfunctory. Lillian Moore deals with her home country in her usual erudite manner.

The second chapter is solely devoted to England and the directors Marie Rambert, Ninette de Valois and Anton Dolin. When we come to the chapter of "Dancers of Today and Tomorrow" we hear the personal opinions of several outstanding experts, and it is in these essays that we find some of the most stimulating, though more than often controversial, statements.

This concludes the theme, if not the book, since Mr. Franks adds, as an interlude, "The Ballet I Should Like To See," written by some critics, a chapter of little weight, and then goes on with treatises on decoration, music, the film and TV. But the dance and its allied arts could well fill an entire volume, and these articles remain informational bits of varying interest. The book ends with a chapter on criticism and some of the publications of the last ten years. There is probably something for everyone here, and he who likes hors d'oeuvres as his main dish will very likely enjoy it.

**Gala Performance**
**Ed. By Arnold Haskell, Mark Carter, and Michael Wood**

*William Collins Sons & Co., N.Y.C., 1956*

*248 Pages, Illus., $10.00*

*Reviewed by Lydia Joel*

*(Both book and review were written before The Sadler's Wells Ballet became The Royal British Ballet.)*

It is well known that those in the dance world everywhere are dedicated people, but *Gala Performance*, a "record of the Sadler's Wells Ballet over 25 years," makes an American especially aware of two additional elements present in England, which of all foreign countries seems closest to us. Princess Margaret, who is the President of the Sadler's Wells' Foundation, has written a half-page introduction to the book. Her portrait is its frontispiece, and her name is the only one that graces the front cover. The easy traditional acceptance of royalty, gracious as it is, is nevertheless strange to the American. And, also, one gets from this exquisitely produced book, published in England last year, a faint but haunting historical sense that is also not our norm.

Whether one is reading about the Pavlova memorial studios to be added to the Sadler's Wells' senior school, or Ninette de Valois' plea for more "production," in the Diaghilev sense, or looking at the numerous photos of lovely Pearl Argyle, promising star of the company who died too early, the feeling of continuity is pervasive. Not that the quarter-century path of Sadler's Wells has been an even one. On the contrary, it has relentlessly surmounted many obstacles in its drive to healthy life.

Among the sections of this anniversary volume are William Chappel's charming scrap book, with its many photos, including that of de Valois' "pizzicato feet," and a prologue by Sacheverell Sitwell, one of England's social and intellectual elite, in which he says: "The art of the dance is now established in England on firm foundations, and its civilizing influences are felt from end to end of the country." Arnold Haskell has written a key chapter on the School, which is dedicated to "put general education and ballet under one roof," nor are decor, music, costumes neglected.

*Gala Performance's* many photos, candid and formal, explore the years intimately. Its essays, mostly brief, are by persons one is glad to hear from. Its appendix, a record of "first productions, revivals, and their casts from the foundation of the Sadler's Wells' Ballet until present day" is enormously interesting. Ten dollars is

*(continued on page 88)*

# FOLK DANCE TRADEMARKS, Part II

*BY MARY ANN HERMAN of Folk Dance House, N. Y. C.*

Last month we considered the many ways hands are held on the hips as a means of identification of a folk dance. Now let's see how people around the world hold hands in a circle.

The common position is just a natural clasp of hands at the sides. But even this simple gesture acquires a special flavor when the dancers stand close together and press downward on joined hands as bodies reach to the sky and lean slightly forward. Such a stance is typical of the *Kolos* of Serbia. You certainly wouldn't find it in a Greek *Syrtos* where hands are held at shoulder level with elbows bent.

One could safely assume that a circle of dancers with hands joined at shoulder level would be from Armenia, Greece, Albania, or Rumania. If the joined hands were down, the dancers would be from Serbia. There are exceptions of course, but generally this would be so. For example the *Vranjanka* from Macedonia, with its Greek influences, is done with hands up and bodies leaning back. The same footwork, but faster, as in *Zikino* from Serbia, is done with hands down.

In the Catalan *Sardana*, a beautiful and challenging circle dance, hands are held down for the first part, the "curts," then raised to shoulder level for the "llargs" and finally flung upwards for the "saltos." Each movement reflects the mood of the music as it builds to the final note, when the joined hands are thrust triumphantly straight forward at shoulder level.

In addition to holding hands up or down, there are diverse methods of linking the ring. The handkerchief plays a role in circle dances of the Balkans, Greece, and Armenia, each dancer gripping the end of a kerchief to make a ring. In olden times, such kerchiefs acted as a sort of chaperone separating the sexes, because physical contact was forbidden. Nowadays, contact is made through the clasping of the little finger. The kerchief is still retained however, and girls use it at times in the dance to make enticing gestures. The men twirl it in bolder movements. It also serves a functional purpose in Greek dances where the male leader of the circle invariably does extremely difficult acrobatic figures supported only by that one kerchief between himself and the next in line.

Another common hand-hold in circle dances is on the shoulders. On seeing a circle thus linked, the word *Hora* immediately pops into mind. And none do the *Hora* with more fervor than the Jewish people, to whom it has become a national dance. This same *Hora* step but with variations, with hands on shoulders, is also the basis of the Rumanian *Sarba*, the Greek *Khiotikos*, and Ukrainian *Arkan*. This shoulder position is rarely found in dance circles outside of the Balkan, Slav or Middle East areas.

The basket hold (hands crossed in back) is indigenous to all countries. The difference may lie only in the way the hands are grasped—"Indian grip," wrist hold or finger holds. In many of the Yugoslav dances there is a variant in that the men hold hands behind the girls' backs, but the girls rest their hands on the shoulders of the nearest men. In a dance like *Veliko* from Banat, the girls deliberately maneuver to get in between the men who are especially skilled in giving them just the right amount of lift in this position without losing track of the tricky rhythms of this special dance. Hands are also crossed in front to make a basket, and here there are a variety of holds, too. The simplest way is to stretch both hands to the side and clasp hands with the one beyond your partner. Or you may just hold the middle finger or little finger. Usually the right hand is over and the left hand under. Hope Hawthorne has aptly illustrated these various holds.

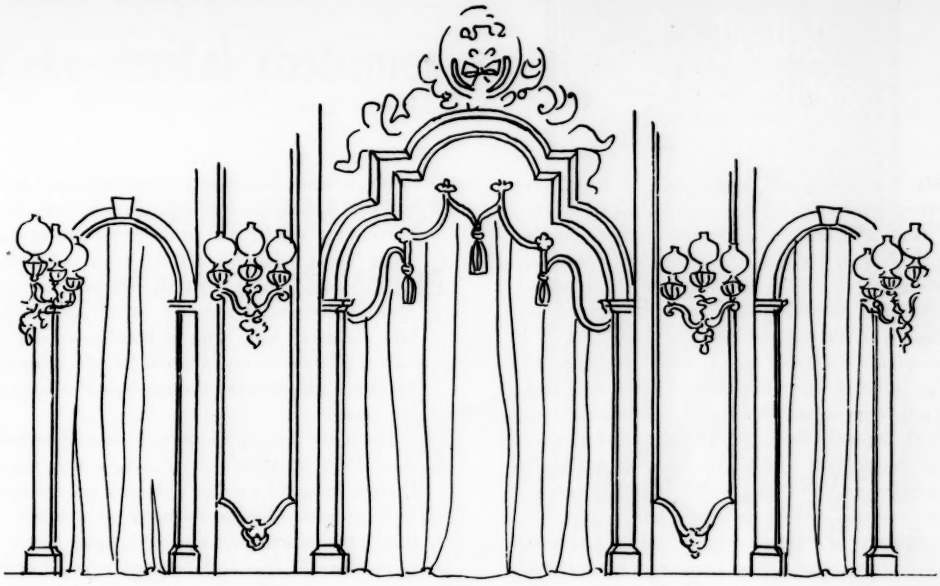
Costumes quite often accommodate these hand positions. Where the wide heavy woolen belt or sash is worn, one often finds a convenient loop woven in the belt smack in the middle of the waist so that dancers can loop their little or middle finger through the loop. The circle is often linked by the "belt hold" where dancers tuck hands into each other's belts.

*(continued on page 82)*

*a Greek hand-hold*

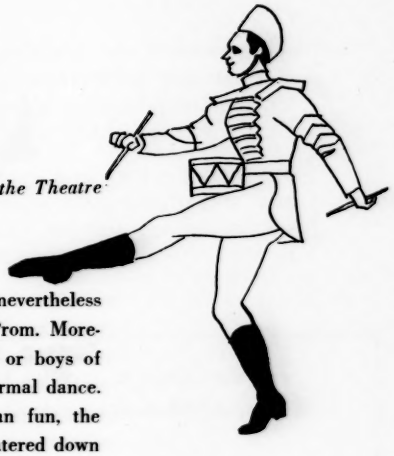
Hope Hawthorne

*Twelfth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON*



# GRADUATION BALL

*Ballet in one act*
*Music by Johann Strauss*
*Choreography by David Lichine*
*Scenery and costumes by Alexandre Benois*
*Book by David Lichine*
*First presented by the Original Ballet Russe at the Theatre Royal, Sydney, Australia, February 28, 1940*



Prim, proper, pompous *Graduation Ball* is nevertheless as persuasively modern as next week's Senior Prom. Moreover it has every episode boarding school girls or boys of 1957 are likely to encounter at their own first formal dance. However, in *Graduation Ball* it's all good clean fun, the honest-to-goodness heartbreak has been nicely watered down by its winsome gaiety.

*Graduation Ball* is a modern ballet set in mid-Victorian times. Its spinsterish headmistress and its elderly military school headmaster are delightful spoofs of the real thing. The headmistress, always played with mawkish sentimentality by a male dancer, is a deliciously rowdy creature once she scents romance, while the goutish general cavorts with all the stiff-legged abandon he can muster. *(over)*

It is unlikely that the present generation of teenagers will read into these antics anything resembling the love lives of their own teachers, but the adventures of the pupils might well be those of today. The primpings, the titterings, the floury powderpuff which practically explodes, the showing off of pretty frocks and fancy hair-dos remain as solidly true of adolescence in 1957 as of 1857.

The rosily romantic quality of a first formal proves sadly untrue until its stiffness is splintered by an enterprising miss who bravely approaches the frozen stagline of uniformed cadets. On hearing their unexpected and deafening heel clicks, the young lady slides and finds herself in a pratfall in mid-ballroom floor. The mishap serves, however, to break the icy reserve, and the ball gets into action.

Because headmistress and headmaster are off on a romantic binge of their own, the dance becomes unrestrained. Each young person is prepared to outdo the other until fouettées are whipped out with the utter abandon that only eager students determined to outshine each other would dare.

When the ball is reaching the very very lively stage, the chaperones appear and with them returns forgotten discipline. The good-nights of both boys and girls are properly formal and a little wistful, followed by the clandestine prowling return of a youth whose shyness has burgeoned into romantic love. The smitten youngster is vouchsafed only a glimpse of his beloved, for she skitters off without a backward glance when the headmistress spies him and waves him away.

The witty Strauss music is fresh and melodious. The humor of the situation is well sustained by the choreography. Despite its mid-Victorian costumes and settings, Graduation Ball presents the predicament of average youngsters at their first formal with humor, insight, and a polite bow to puppy love. It is a light-hearted warning of the rocky road to romance which lies ahead for the unwary teenager.

THE END.

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**IN THE MAILBOX**

*(continued from page 10)*

ship organization was established with elected officers and board of directors. A feature of The National Academy of Ballet is that no officer shall ever receive a salary in connection with his work for the organization.

The first announcements of the formation of the group brought mail from all corners of the U.S.A. Interest was shown by teachers trained in schools in this country, in Europe and even in South America. The four-man Syllabus Committee (Arthur Mahoney, the late Boris Romanoff, Hilda Butsova and Thalia Mara) worked continuously on what has become a comprehensive and flexible syllabus.

In August 1956 the first examinations for Teacher Certificates were given. Another series of examinations was held in November during the Thanksgiving recess. In late fall, Mme Olga Ziceva, of San Mateo, Calif., was elected a Fellow of the organization and appointed Representative and Examiner for the West Coast.

After much discussion the Board of Directors decided to meet the demand of members and adopt a system of student examinations. This is a voluntary submission to an examination by the children who wish to test their progress by national standards. The Board asked the Syllabus Committee to work on this branch of ballet education. On Dec. 28, 1956, little Linda Mallonee, age 11, came up from Charlotte, N. C., to be the first child in the U.S. to be examined by this organization. She passed the First Grade examination with a high average.

The National Academy of Ballet will continue to uphold the principles on which it was founded. Never will any of its members be constrained to teach according to any one system or method. Emphasis is placed more on the qualifications of the teacher than on method or system. Adherence to a form of grading which will be in use in excellent schools throughout the country is, however, one of the aims of the Academy, much as College Board examinations are used by colleges in the academic field.

This principle of freedom combined with high qualifications is based on the conviction that art cannot be limited to any one system or any one person's system of ideas. Ballet has grown out of the inspiration of many people. If it is to continue growing it must remain free.

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see page 63

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*Dear Editor:*

Thank you for the excellent series about ballet anatomy called "Transatlantic Consultation." Being a teacher of anatomy for dancers, I know it fills a great need. But in Feb.'s installment, Carolyn Parks asks: "In the *battement tendu*, do you think it harmful to put weight on the toes as the foot is extended?" Celia Sparger answers, ". . . it is definitely undesirable . . . (it causes) 'rolling' on the supporting foot, or a slight tilting of the pelvis upward on the working side."

As is quite well known I have helped many injured dancers resume their careers. A major part of my method is to teach them to have weight on all their toes *at all times* throughout the battements tendus. Done correctly, this prevents "rolling" on the supporting foot and tilting the pelvis unnecessarily. Arthritis, sciatica, and back pains are among the disorders cleared up when dancers kept weight on the extended toes.

Carol Dampier's picture showing that "It is impossible to do grand battement to the side without tipping the pelvis slightly," also shows the bad results of tipping the pelvis. The right shoulder is lower than the left, the right side of the torso more curved, the head is pulled too much to the right. Carol would fall if she let go of the barre because her center is not over the supporting foot. I have found that the dancers who learn *not* to tip their hips improve turn-out, alignment, and pirouettes.

*Milton Feher, New York City*

MARILYN JOFFIN

'FOLKSAY' REVIVAL: Sophie Maslow's now-classic *Folksay* (created in 1942) was featured on the Feb. 23 program by the Young Concert Dancers of the New Dance Group at the Henry St. Playhouse in N.Y.C. Myrna White is in the foreground; behind Eliot Feld and Deborah Jowitt.

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**DANCE IN FILMS**

*(continued from page 9)*

into Gershwin's rhythmic *How Long Has This Been Going On,* however, she switches to an acrobatic tap filled with the sensuous lurches and piquant angularities that are rapidly becoming the trade marks of Loring's screen work. It is a humorous dance, a travesty on all exhibitionistic urges for self-expression, but swift and intricate — and Miss Hepburn proves that she is more than equal to all its exigencies.

Astaire, as is his custom, designed his own dances, ranging from the eccentric tap with Miss Hepburn in the dark room, through two graceful *adagios* set in a dew-drenched French church yard, to an elaborate solo involving an umbrella and rain coat that he uses as sword and cape against an imaginary bull. In all of them Astaire reveals the elasticity, the perfection of line and the sense of pictorial design that have kept him pre-eminent among film dancers for more than twenty years. His first *adagio,* with Miss Hepburn on points, is easily his most successful creation in this form — tender, romantic and wonderfully imaginative.

Stanley Donen, apart from the *Think Pink* opener, devised such sequences as the delectable bit of old fashioned vaudeville *On How to be Lovely,* sung and danced by Audrey Hepburn and Kay Thompson. In *Bonjour, Paris!,* with virtually all the citizens of Paris shouting their most cordial welcome to the trio of new arrivals from America, one finds traces of the exuberant technique he and Gene Kelly worked out for the memorable opening dance in *On the Town,* as well as an extension of the split screen effects he introduced in *It's Always Fair Weather.* Donen, with Avedon, was also responsible for what is unquestionably the film's highest moment — a stunning series of shots, half-acted, half-danced by Miss Hepburn, depicting her growing professionalism as a fashion model.

But how to divide the credits fairly on such a sequence as *Clap Yo' Hands?* This frantic duet, involving Astaire and Kay Thompson, seems to highlight her angular, energetic dance style, her sharp sense of mimicry and her torrid vocal gymnastics. Perhaps the dance itself, a hilarious parody of hill-billy gyrations, was arranged by Astaire. But the words, the musical adaptation and, above all, the movement of both the dance and the camera fit snugly into the story line of the entire film. It is this rare confluence of talents that makes *Funny Face* one of the finest musicals in years. *THE END*

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# BALLET ON RECORDS

We have seen a great deal of choreographic activity in this country during the last twenty years or so. What we have not seen is an accompanying surge of ballet music to go with all this activity. How many original ballet scores have there been during the last two decades? And of those, how many have turned into repertory pieces? The situation in modern dance is somewhat better; at least, the proportion of original scores is higher. But very, very few of those scores have had any life.

One American composer, however, has achieved success as a composer of music for ballet and modern dance. He is Aaron Copland, whose commissioned choreographic scores have found wide acceptance on records. This particular accolade is significant. Record companies are not apt to spend a lot of money for orchestral sessions that promise a small return on the initial investment. And, when a disc does not sell, companies hesitate not an instant in withdrawing it. Thus, for instance, one will look in vain for Schuman's *Judith* or even so fine a work as Stravinsky's *Orpheus*, both of which have been withdrawn from the catalogues.

Most of Copland's ballets, on the other hand, enjoy a multiplicity of recordings. Latest to join the parade are new versions of what probably are the choreographic masterpieces on American themes of the past two decades — *Appalachian Spring* (choreographed by Martha Graham) and *Billy the Kid* (Eugene Loring's brilliant ballet). Both are on Columbia ML-5157, as performed by the Philadelphia Orchestra under Eugene Ormandy.

Copland always has been interested in dance music. His first orchestral score, *Grohg*, completed in 1925, was a ballet. It has never received a stage performance, however. *Hear Ye! Hear Ye!* was composed for the Ruth Page company in 1934. *Billy the Kid* came in 1938; *Rodeo* in 1942; *Appalachian Spring* in 1944. Even some of his non-ballet music has been adapted. The *Piano Sonata* was used by Doris Humphrey for Jose Limon's *Day on Earth*; Tudor selected *Music for the*

*BY ROSALYN KROKOVER*

*Theatre* for *Timetable,* and Robbins' *Pied Piper* is danced to the *Concerto for Clarinet and String Orchestra.*

The reason for this popularity with choreographers is not hard to seek. Copland's music is very American, very natural and emotionally very direct. Audiences respond to its easy going melodies, just as experts respond to its quite sophisticated technique and rhythmic cleverness. About the eventual importance of the music one is not prepared to say; but there is no doubt that Copland has successfully tapped a gusher where less gifted composers, searching for an equivalent idiom, have come up with only a trickle.

In the new recording of *Appalachian Spring* we have its first complete performance on records. Copland previously had made orchestral suites of the dance score, and those are the versions generally encountered. But here we have the score, from beginning to end, as Graham actually performs it. The performance of *Billy the Kid,* on this disk does, however, use the authorized concert suite. There is no available uncut performance of the ballet on LP discs.

Columbia Records

*Aaron Copland*

As stated above, we have *Appalachian Spring* as Graham performs it, but not as any ballet orchestra performs it. For the organization on the disc is the Philadelphia Orchestra, the likes of which is a stranger to theatre pits. Both scores receive strong, lush, assured performances as only this stupendous group can deliver. The *Appalachian-Billy* situation appears to be in hand, as far as records are concerned, for a long time to come.

*(more next month)*


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Ballroom: *See Page 60*

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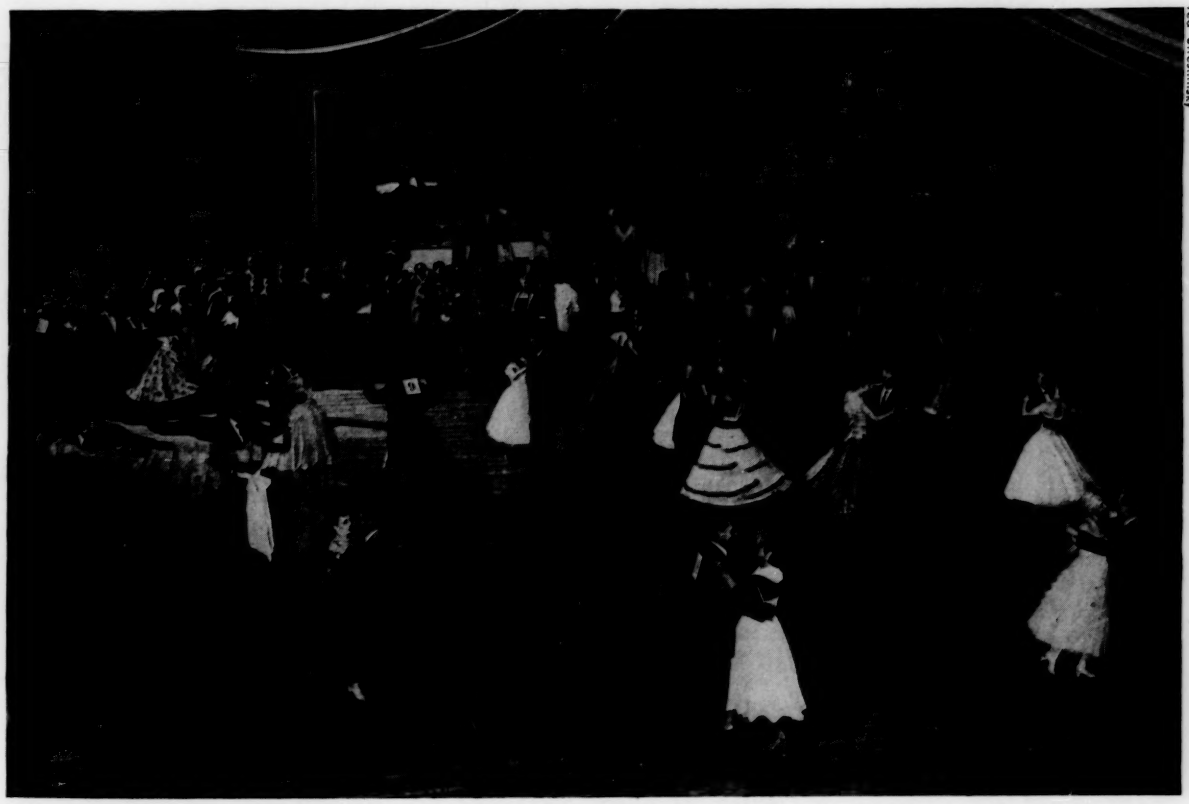


Ted Streshinsky

*CONTEST NIGHT IN CALIFORNIA: In Sweet's Ballroom in Oakland, Calif., contestants circle the spacious floor for the appraisal of the judges on stage, during a recent amateur competition. At Sweet's the accent is on friendly atmosphere. A spokesman for the loyal following who for 40 years have patronized Sweet's, at several locations in Oakland, has said: "The difference between a dance hall and a ballroom is Eugene Sweet." The dignified, white-haired host has a reputation for treating each patron as a special guest. Dancers on the floor in one evening at Sweet's often span three generations.*

*For a discussion of the most recent developments in ballroom contests, see following page.*

# AN EDITORIAL — NEW DEAL IN CONTESTS

*Order-Out-of-Chaos in Sight with New Teacher-Ballroom Contest Collaboration*

*BY DONALD DUNCAN*

*Do ballroom dance competitions make sense?* It may well be that the day is here when they will. An important development has taken place which can start a healthy trend, which can bring about a new deal in contests. A method is being explored by which competitions can become more than unrelated, sometimes even absurd, phenomena; by which they can effectively serve the long-range aims of dance teachers, of ballroom owners, and of the dancing enthusiasts of the general public.

*Teachers are discovering ballrooms, and ballroom owners are discovering dancing teachers* as a result of one of the initial projects of the *National Committee for Ballroom Dancing*, the significant new organization whose formation was announced in the January issue of BALLROOM USA.

At the invitation of the ballroom owners, teachers on a nation-wide basis are collaborating on plans for the National Ballroom Operators Dancing Championships, finals of which are due to take place at the Arcadia Ballroom in N.Y.C. during the NBOA convention Sept. 23, 24 & 25. Just as in amateur athletic events, for which rules are provided by the A.A.U., the NBOA Dancing Championships will operate under rules worked out in cooperation with the dance teaching profession through the *National Committee for Ballroom Dancing.*

### Teachers United

*The National Committee represents the organized teaching profession coast-to-coast.* The impressive list of associations participating now include (alphabetically): The American Society of Teachers of Dancing, the Boston Dance Teachers Club, the Chicago National Association of Dance Masters, Dance Educators of America, Dance Masters of America, the New York Society of Teachers of Dancing, the Pennsylvania Association of Dance Teachers and the Philadelphia Dancing Association. The affiliation of more teacher groups is anticipated shortly. Non-teacher members, so far, are the National Ballroom Operators Association, and DANCE Magazine. (In the future, collaboration is envisioned also with such groups as the American Federation of Musicians, the Dance Orchestra Leaders of America, the National Association of Parent-Teacher Organizations, the National Recreation Association, etc.) The writer, representing DANCE Magazine's support and impartiality, is the Committee's Chairman.

Discoveries being made in this historic collaboration between teacher and ballroom operator are further emphasizing a condition which has too long been true — that *the relationship between dancing trends and dancing teacher is the reverse of what it should be, and can be.* In far too many cases instructors have remained primly aloof about the places where their students and alumni go dancing. By being out of touch with the dancing public they forfeit the chance to help establish trends. Usually the teachers regard the latest "craze" as — at least — regrettable, but inevitably the demand forces them to formulate a method of teaching that very craze.

### "Contest Style"

Competitions have been viewed in the same light. From afar, the teachers disown "contest style," and are unable to find ballroom dance logic in the competition rules which seemingly have come from nowhere. The lack of teacher interest has often played into the hands of the "professional non-professionals," a relatively small group of flashy, contest-happy dancers who have turned many competitions into displays of exhibition work which, however dazzling, bear little relation to real ballroom dancing. The contests become theatrical performances, rather than an activity with which the ballroom dancing fan feels identified.

### More Advanced Lessons

*Countless advantages are available to teacher and ballroom operator in working together.* From the teacher's standpoint, it's good business to lend a hand in any project which encourages good dancing. Contests which dramatize better execution result in *more demand for advanced lessons.* Teacher participation in formulating competition rules, in supplying contestants, in serving as judges, etc., brings constructive publicity of enormous value. From the operator's side, partnership with teachers can serve to introduce his dancing establishment to large segments of *highly desirable new patrons.* In winning the teachers' cooperation, he at the same time wins influential community endorsement.

No one suggests that dance teachers blindly send off their pupils to dubious dance halls — and these most certainly do exist. But many more ballrooms are thoroughly reputable, run in the best tradition of recreational centers by responsible, civic-minded persons. They share with instructors the desire to stimulate more and better dancing.

While there may be a question in the minds of teachers as to the desirability of standardization, all agree on the value of standards — and of unity. Is it correct that there are 24 measures per minute in a slow Fox Trot, and 40 in a medium Fox Trot? Experimentation in the formulation of rules by the *National Committee for Ballroom Dancing*, which can draw from the experience of the entire teaching profession, can solve these mathematical problems — and possibly, some day, even such hotly debated points as to whether there is or is not something called the "American Waltz." The establishment of each new area of agreement *makes the teaching job easier and increases the possibilities for effective promotion.*

### "Grass Roots Competitions"

If competitions in large metropolitan centers attract entrants from a wide surrounding area, they then have a solid basis and a real reason for being. If regional competitors shy away in fear of the big city "professional non-professionals," the contests — which are supposed to be designed for fun — lose much of their point and the results can be bizarre indeed. Ballroom operators and teachers, working together in both large and small cities, can make competitions *a real "grass roots" movement*, can bring on a steady stream of new enthusiasts.

Having taught them to dance well, let's keep them dancing well. Well-run amateur ballroom contests can do great service in attaining that goal.

## POLKA GOES BIG TIME

*Ballroom Sophisticates Taking Over This Folk Dance, Thanks to Mr. Welk*

*BY DOROTHEA DURYEA OHL*

Until very recently the gay and lively Polka was seldom seen except in gatherings of nationality groups or in Pennsylvania and the Mid-West. Today, it is a pleasure to report, this delightful dance is beginning to catch the fancy of even the blasé ballroom sophisticates of the New York City area, stronghold of Cha-Cha, Mambo and Merengue. Many pupils whose interest has been in the latest twist of the Latin dances, or in the smartest execution of Fox Trot and Waltz, are now asking this teacher — and I'm sure many others — for lessons in Polka. For this Lawrence Welk may take a bow. "It looks like so much fun," they say, "when he dances it on his TV program."

Here's an approach to teaching Polka which, though not new, I've never seen described:

First of all, teach it backward. That is, tack on the hop (no matter how you "hop" — see Ballroom Dictionary, DANCE Magazine Nov. 1956) *after* the last step, instead of preceding the 1st. Like this: Side L, close R, fwd (or bwd) L, hop L; and same with R (like a Schottische). It is easier, mentally, to visualize 3 steps plus a hop on the same foot which took the last step than it is to think of starting with a hop on one foot immediately followed by a step on the other. Also, for the average pupil, it is much easier physically.

This teacher addresses a class as follows: "Step sideways on your L foot; close your R foot; pick up your L foot and put it down again; now, hop on your L foot. Step sideways on your R foot; close your L foot; pick up your R foot and put it down again; now, hop on your R foot. Step, together, step, hop; step, together, step, hop; L, together, step, hop; R, together, step, hop. Now, that's too easy; let's step fwd on the L foot and bwd on the R foot, instead of stepping in place — side, together, L fwd, hop; side, together, R bwd, hop.

(This continues until everyone seems to have it — which doesn't take very long — whereupon a short discussion on the meaning of "hop" takes place.)

"To hop, particularly if you go 'way up in the air, takes too much time for fast Polka music, and you'll get out of breath. So most people do something like a slight skid, instead of a hop. (Tap dancers, it's like a Buck or Chug.) You skid forward after a forward step, and backward after a backward step. So — L, together, L, skid fwd; R, together, R, skid bwd; side, close, L fwd, hop; side, close, R bwd, hop. (But, as you see, we still call it "hop.")

"Now, let's make a turn out of that, turning ¼ left on each fwd and bwd step — side L, close R, fwd L turning to face the 1st wall, hop L; side R, close L, bwd R turning to face the 2nd wall, hop R; side L, close R, fwd L turning to face the 3rd wall, hop L; side R, close L, bwd R turning to face home again, hop R.

"You see, the foot which takes the 1st step is also the foot which takes the last step — start with your L, finish with your L; start with your R, finish with your R — and that is the foot that hops, too. Don't forget that, and let's try it this way: Do 4 of them without turning, and 4 of them turning. Remember that the step is just the same whether you turn or not, and if you get lost trying to turn, you can always find your self again when we do it straight.

"Now that everyone can do it in place, and turning — let's try progressing forward. All the steps stay the same except the R bwd — put the R foot fwd instead of bwd (you know the L goes fwd anyway) and you will move fwd instead of staying in one spot. Side L, close R, fwd L, hop; side R, close L, fwd R, hop. Side L, close R, fwd L, hop; side R, close L, fwd R, hop. Side L, close R, fwd L, hop; side R, close L, fwd R, hop. Now let's do the same thing going backward — side R, close L, bwd R, hop; side L, close R, bwd L, hop."

Then we do 4 forward Polkas, and 4 Polkas turning — and there you are. After 15 minutes to half an hour of this, a class of a hundred 8 to 12 year olds are polka-ing merrily around the room. At a subsequent lesson, we will reverse the left turn practice to produce a right turn, although we usually start the actual right-turning motion with the R foot fwd (it is easier to start a turn on a fwd motion), that is: one L bwd polka without turning, start turning with the R fwd polka. And somewhat later, the fact that a hop should really start off a Polka is brought out.

Polka appears in the dances of many nations, and it varies in style and flavor with each country, as Mary Ann Herman of Folk Dance House in N.Y.C. pointed out in *Polka Around the World* in DANCE Magazine of Nov. 1956. No ballroom teacher who has an interest in Polka should miss this article, since it provides a wealth of background material which the ballroom approach would never yield.

Ballroom Polka, as we know it here, consists of Polka steps (two-step style as described) done progressing around the room, and turning left and right — the degree and quality of the hop left to individual inclination.

Advanced dancers like to include what I have heard referred to as a "Three-Step" (similar to the "Seven" of Irish dancing). This consists of 3 side-close steps, plus a step (fwd, bwd, or in place). Cts.: 1 & 2 & 3 & 4. The Three-Step may be done at left or right angles to LOD; it may be done progressing sideward in LOD, by

*TEEN-AGERS ON TV: "Bandstand Matinee," hosted by disc jockey Jim Lounsbury (center, rear), is a popular weekday afternoon feature on WGN-TV in Chicago. Teen-agers from Chicago Park District playgrounds, schools, churches, community centers, etc., participate in daily dance contests on the TV sound stage. There is also a monthly competition of daily winners. Prizes are dance recordings.*

turning left with the L fwd and right with the R fwd, on the final count of each Three-Step; two may be used to make a complete left turn by turning ½ left on final count of each (Man: first L fwd, then R bwd on Ct. of 4. Girl: R bwd, then L fwd), and reverse this for a complete right turn.

Mrs. Herman writes, too, that "Heel-and-Toe Polka" is a form found around the world, done in Varsovienne Pos. Here it turns up again, ballroom style:

"HEEL-AND-TOE" — Closed Pos.

(Description for Man; Girl counterpart unless otherwise indicated)

| | |
|---|---|
| Touch L heel to left side | 1 |
| Touch L toe in back of R foot | 2 |
| (Girl touch R toe in back of L foot) | |
| L polka fwd | & 3 & 4 |
| Repeat preceding 4 Cts, beginning R | 5, 6 & 7 & 8 |

*1844 POLKA: Cover of booklet giving "the correct description of the Polka, as danced by Mlle. Pauline Desjardins and M. Gabriel de Korponay, who introduced the dance into fashionable U. S. society in 1844. A newspaper account of the day said that Polka ". . . outstrips the most disgraceful exhibitions of the lowest haunts of Paris and London."*

"HEEL-AND-TOE" — R Hand Clasp Pos.

(Partners fwd in LOD, inside hands clasped). Each with outside foot, touch heel fwd on Ct. 1, toe bwd on Ct. 2; Progressive Polka fwd on Cts. & 3 & 4; and repeat all with inside foot on Cts. 5, 6 & 7 & 8 — turning to face each other sideward in LOD on Ct. 8.

(Short refresher course: Progressive Polka — Hop, FWD, close, fwd.)

Moving swd in LOD, Three-Step L; partners turning back-to-back (man fwd L, girl fwd R) on Ct. 4 { 1 & 2 & 3 & 4

Continuing to move swd in LOD, Three-Step R; partners turning to face fwd in LOD (man fwd R, girl fwd L) on Ct. 8 { 5 & 6 & 7 & 8

Youngsters seem to enjoy this just as is; older dancers, as their Polka interest grows, like to swing back and forth from Polka steps in Clos. Pos. to Polka steps in other positions.

"What is it Lawrence Welk does when he kicks up his heels so high?" pupils have asked. It is probably related to the Polish style Polka, which Mrs. Herman describes as "done almost in place, the movement up and down, light and bouncy . . ." Here's how Welk's version looked to me — the one time I saw it:

Three little, light, easy bounce steps (almost like running gently in place) — the 1st on L; 2nd on R; 3rd on both feet together, retaining weight on L; then hop on L, raising R leg bwd from knee — Ct. 1 & 2. Repeat to right. This makes a pleasing variation after starting with the more familiar hop-step-close-step. The force to fling the heels alternately ceiling-ward comes from the 3rd movement, where the dancer lands on both feet together, retaining the weight on the supporting foot; with the free foot taking off from the floor as a reflex action (push the floor away from you), while hopping on the supporting foot.

For a description of the Pat-a-Cake Polka, as both a novelty dance and as a mixer, see DANCE Magazine, p. 46, Dec. 1955.

Two excellent Polka recordings for teaching and for dancing are: Coral 61629, by Lawrence Welk and Orch., with *Hot Pretzels* (medium slow) on one side, and *Helena* (fast) on the other; and Decca 23609, by Vic Schoen and Orch., which has *Beer Barrel Polka* (medium) and *Pennsylvania Polka* (very fast).

## SIDELINES SYMPOSIUM

### Calypso for Small Fry

"As far as I can see, anything goes in Calypso." This is the most common observation from visitors who have returned from the Caribbean — dancer and non-pro alike. BALLROOM USA's two Calypso articles last month would certainly seem to bear this out. Now we hear that down Philadelphia way youngsters insist on doing Cha-Cha fives — local color added to the "2 slows." This they have picked up from watching a popular afternoon TV program.

Just as there is a wide variety in steps, there are many moods in Calypso music and lyrics. Why should they dance the same to a lament which goes "I'm tired, it's late and I wanna go home," as to something lively like *Even Little Children Love Mary Ann?* The differences between *Stone Cold Dead in de Market* and *Man Smart, Woman Smarter* automatically dictate a difference in dancing approach.

Calypso, whether it's in Trinidad, Jamaica, Nassau or the Virgin Islands, is purely for pleasure. They're "doing what comes naturally." Technique? They never heard of it.

Since *Even Little Children Love Mary Ann,* here's something for the small fry to try, just as I give it to 8- to 12-year-olds:

CALYPSO, CHILDREN'S VERSION

(Description for boy; girl counterpart unless otherwise specified)

| | | | |
|---|---|---|---|
| 2 Box steps | Fwd L | 1, 2 or | 1 |
| | Side R | 3 | 2 |
| | Close L | 4 | and |
| | Back R | 5, 6 | 3 |
| | Side L | 7 | 4 |
| | Close R | 8 | and |
| | Repeat | | |
| 4 "Tired Walks" | Fwd L | 1, 2 | 1 |
| | Fwd R | 3, 4 | 2 |
| | Fwd L | 5, 6 | 3 |
| | Fwd R | 7, 8 | 4 |
| Step-Touch | Fwd L | 1, 2 | 1 |
| | Touch R fwd | 3, 4 | 2 |
| | Back R | 5, 6 | 3 |
| | Touch L bwd | 7, 8 | 4 |

The above routine is to be embellished throughout with foot and body motions—suitable to age and ability—for Calypso style. Even before Teacher gets around to illustrating the flavor (mildly, you may be sure) some of the children get the feel of it; they all see it on TV; and foot-swiveling movements come easily to those who have tried them out in Bop (or, from what I know of Bop as reported to me by my teen and pre-teen scouts).

Then we go on to making left turns with the Box Step; doing "Tired Walks" in L (or R) Hand Clasp Pos., with an occasional venturesome sortie into Separation Pos.; having the girl go "through the Calypso arch"; and encouraging some really daring young souls to add some Left and Right Travel.

Both teacher and children have great fun doing Calypso, and it must look good, because Alice, the pianist—no lover of the "Hound Dog" type of thing — concedes that Calypso is "a cute little dance."

But is it *authentic* Calypso? We repeat: as of this moment, anything goes. Calypso as a ballroom dance has yet to emerge definitively. There is the same confusion in the Calypso music situation. We quote Harry Belafonté, who said this in a recent interview on NBC-TV's *Tonight:* "Actually Calypso music comes from the Island of Trinidad, but most of the songs people attribute to Calypso music are not really Calypso . . . a large mass of the American public is going to be very confused as to what is or isn't . . "

**Party Season Ideas**

Since end-of-the-season party time is at hand, we are including this month and next some games and mixers.

Here is an attractive mixer for which we are indebted to NYC teacher Jeremiah Edmund Richards:

## UNITED NATIONS FLAGS

The United Nations Bookstore (on the lower level) has for sale a large sheet on which is printed the flags of all member nations. The sheets sell for 15 cents each and may be ordered by mail (address: United Nations Bookstore, United Nations, N. Y.). The flags can be cut out and are the right size to pin to a lapel. You will need 3 sets of flags.

Give 1 set to the boys; a 2nd set to the girls. Have the boys find dancing partners by matching flags.

After a dancing set, the M.C. uses the 3rd set for an elimination. As the name of each country is called out, the couple wearing that flag is eliminated. The last remaining couple is awarded a prize.

The names of many of the countries will be new and strange to the youngsters participating in this mixer. Extra interest is provided by having a map of the U. N. countries posted. The U. N. Bookstore has a large one for 15 cents.

## TUCKER WALTZ MIXER

I have found Tucker Waltz a useful item ever since I first saw it demonstrated. Not only is it done in ¾ time (a welcome change from the Fox Trot tempo used for most stunts), but it also helps with the problem of extra girls.

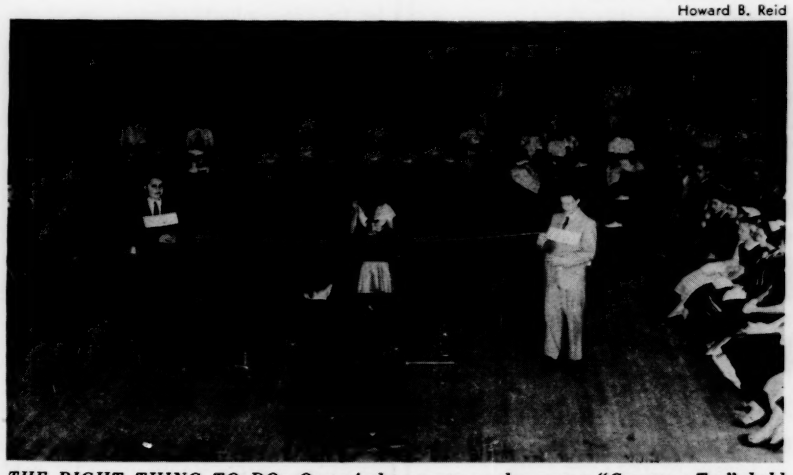
Couples start waltzing. Extra girls waltz together, remain seated, stroll around edge of room — or any suitable arrangement to dispose of extra girls for recurring short periods of time. If you are really over-run with extra girls, they might be directed to form a single ring around the waltzing couples, and to circle around them, moving 1st left and then right. They can either just saunter around with linked hands, or they can use waltzing steps (which looks very pretty if there are onlookers, and also gives the extra girls the feeling of really participating.)

On signal (I blow a whistle which I wear on a ribbon around my neck) the music changes from a Waltz to a March, and the couples start marching around the room to form a circle, large enough to allow a few feet of separation between each couple. When the circle formation has been achieved, the 2nd signal is given; the marchers release arms while continuing to march side by side. Then the extra girls enter the circle thus: each girl, individually and at separated points, steps between two of the marching couples (directly behind the girl) and thus joins the circle of marching girls. The entire group continues the circular march. Meanwhile each solo girl lightly taps the back of the girl in front of her. The girl so tapped steps forward into the space behind the preceding couple (which is the reason we asked for plenty of space between couples). The solo girl now takes her place, moving forward into the space just vacated, acquiring a marching partner and thereby losing her solo status. The previously partnered girl has now become a solo girl. She may now tap the back of the girl in front of her (front girl then, in her turn, becoming a solo girl), takes the front girl's place, and rejoins the ranks of the partnered. This process may continue as long as you like.

On signal the music returns to ¾ time. Those girls who are solo when the whistle blows drop out of the circle and return to whatever pursuit was first indicated for extra girls (waltzing, sitting, strolling). Properly matched couples start waltzing as new partners. The entire process may be repeated as often as desired. I usually vary the Waltz intervals in time, and the march interludes, too, allowing the replacement process to continue for a longer or shorter period. Occasionally I blow the whistle immediately when each solo girl acquires a partner — they never know what to expect.

How to do it with canned music on a plain record player? Start your Waltz record going. After a suitable interval, lift the tone arm, leaving the turntable revolving, and start making like a drill sergeant, counting for a march, "Hup, 2, 3, 4; Hup 2, 3, 4." Replace the tone arm when ready, anywhere on the record, and the Waltz music starts again. For this you don't need a whistle; the cessa-

Howard B. Reid



*THE RIGHT THING TO DO: One of the events at the recent "Courtesy Tea" held by students of the Helen Wicks Reid School of Dancing, Port Washington, N. Y., was this arena-style demonstration of the correct way to request a date by telephone. Signs pinned to boys holding cord are marked "Wall." At the gathering Molly Moffett, 14, was crowned Ballroom Queen of 1957.*

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tion of the music when you lift the tone arm is the signal to start marching; the resumption of the music when you replace the tone arm is the signal to start waltzing again.

### CUBAN DANCER'S BIBLE

*The Cuban Dancer's Bible,* by Robert Luis, ($1.98, Latin Dance Studio, 36 Central Pk. So., NYC) has much valuable material, especially for those vacation-bound to Latin America, since it stresses authentic style. Mr. Luis is well informed and his general instructions are clear and very good. This reviewer's disagreements are trifling, and mostly about terminology, not execution.

Rumba, he tells us, is a generic term, which includes a variety of rhythms and tempos, and he gives a list of 11: Afro-Cuban, Bolero, Son Montuno, Danzon, Guajira, Guaracha, Mambo, Rumba, Conga and Nanigo and describes their main characteristics. He says that much of the so-called American Rumba is resented by Latin Americans, who consider it almost a burlesque of their national dance.

In Mr. Luis' approach, the basic step of Rumba is the walk. (This differs somewhat from the concept of the average instructor, most of whom teach the rumba step, or a waltz-form step adapted to rumba time, as the basic movement — *see Ballroom Dictionary Oct. 1956).* He goes on to a Sidewise Walk, then combines these movements into our familiar Side-Close-Fwd and Side-Close-Bwd. This system has its advantages for the beginner, but might seem a bit on the slow side for the I'm-in-a-hurry-to-learn type of student (of whom there are all too many). He continues through Box Step Turn, Side and Rocking Steps, Circles, On-the-Spot Turns, and Closed and Open Breaks.

Diagrams are generally clear; he uses the device of a smaller foot print to represent the Girl's part and a larger one for the Man.

An interesting statement: ". . . strictly speaking, there is no such thing as a dance called Mambo. It is but a new way of playing Cuban music, a new style in dancing its varied dances . . . however, there is a difference in timing." His presentation differs from what is generally accepted in North American circles as basic Mambo movement.

Included with the book is an informative supplementary sheet on Merengue, in which Mr. Luis describes the Merengue walk and basic side-step, plus 4 figures, including one called the *Pambiche.*

*D. D. O.*

## NEWS OF BALLROOM DANCE

### AROUND THE COUNTRY

Benny Goodman broke all band records in his 1-nighter Feb. 23 at Rhodes-on-the-Pawtuxet, Cranston, R. I., according to Meyer Stanzler, mgr. of the ballroom. 4,000 attended, of whom 65% were teen-agers. "The popular belief among ballroom owners," says Stanzler, "is that the dance is gone. It is gone if our bands don't learn from Goodman, who works hard to keep the customers pleased, and keeps them dancing. If the younger bandleaders would observe the master, we would have a healthier business." Goodman, who earlier this winter was a smash success in the Far East, opened a return engagement Feb. 25 at NYC's Waldorf-Astoria.

The newsletter of the Aragon Ballroom in Ocean Park, Calif., reports that, following the Inaugural Ball, Guy Lombardo, Lawrence Welk and their bands shared the same plane from Washington to NYC. During the long stretch when bad weather kept the plane circling over the NY airfield, Lombardo leaned over to Welk and whispered, "If anything happens to this plane, Sammy Kaye will be an overnight sensation!" . . . Incidentally, Welk was Ralph Edwards' surprised guest on NBC-TV's *This is Your Life* Mar. 6. Among the "Champagne Maestro's" old friends who gathered in Hollywood for the TV reunion was Tom Archer of Des Moines, organizer and past president of the Nat'l. Ballroom Operators Assn. More than a quarter of a century ago Mr. Archer was Welk's 1st sponsor.

Dancing has rescued one neighborhood movie theatre from the fate of becoming a super-market or bowling alley. The Almeda Theatre in Houston, Tex., after elaborate reconstruction, is the newest Fred Astaire Dance Studio. Hollywood's Vera-Ellen, along with John Saxon, Sue George and Rod McKuen, featured in Universal-International's *Rock, Pretty Baby*, were on hand for the opening.

William de Rham, who taught dancing and decorum to society children from Newport to Palm Beach, died in NYC Feb. 26 at the age of 55. With the precision of a drillmaster, Mr. de Rham taught good manners in the tradition of an earlier generation as exactingly as the "Society Fox Trot," in his classes at exclusive clubs. He associated dance steps with athletic movements to remind the boys that there is nothing "sissy" about dancing. "No back seat drivers in dancing!" he would say, as he sternly forbade the girls to lead their partners.

Addison ("Jack") Fowler, of the celebrated exhibition team of Fowler and Tamara, died Mar. 9 in E. Providence, R.I., at the age of 67. His wife and dancing partner, Florenz Tamara, died in 1946. After their retirement from the stage in 1944, the couple founded the Fowler & Tamara School in Providence.

### BALLROOM IN THE SOUTHWEST

There is delightful dancing to be seen in New Mexico. For this column, your No. Calif. reporter shifts to Santa Fe to give an account of the 2nd annual New Mexico Ballroom Revue. In the colorful show and contest, held Feb. 23 in La Armoria de Santa Fe, couples from Las Cruces, Las Vegas, Albuquerque, Taos and Santa Fe participated. Interludes of exhibition dancing were presented by Florence and Herman Scholtens of Los Angeles, and by Birdie Warren and Jeff Jeffries of Hollywood. Joy and Gil Fincke demonstrated "Form and Movement," and the Fishback Studios of Albuquerque were represented by a "Lazy Rhythm" modern jazz production. As a result of the success of the first two revues, sponsor J. H. Vandapool announced that next year's competition will be open to all who wish to enter.

The ladies in the Parade of Dancers provided a dazzling high-style fashion display, and their gowns included many originals by Santa Fe designers. Lil Watson led as Dancing Princess of 1957, with New Mexico's Governor Edwin L. Mechem as her escort.

Competition categories were Fox Trot, Waltz, Cha-Cha-Cha and Tango. Grand champions of the "Futures" (pre-teens) were Cissy King and Billy Baxter of Albuquerque; Junior winners were Mary Helen Baxter and Joe Warner, also of Albuquerque; and Senior Champions were Jane Elder of Albuquerque and John Nevin of Mexico City (both U. of N.M. students). The Olympic Point System was used in judging and "free styling" was permitted. Junior and Senior winning couples are being given an expenses-paid trip to Ocean Park, Calif., to participate in an Aragon Ballroom contest with Lawrence Welk. Mr. and Mrs. Scholtens, Mr. Jeffries and your reporter acted as judges for the event. *Gladys Blankenship*

*NEW MEXICO CHAMPIONS: At the State Armory in Santa Fe contest winners of the New Mexico Ballroom Revue display their trophies. L. to r. are the "Futures" (pre-teen) Champions, Cissy King and Billy Baxter; the Junior winners, Mary Helen Baxter and Joe Warner III; and the Senior team, Jane Elder and John Nevin. The Feb. 23 event was sponsored by Santa Fe teacher J. H. Vandapool.*

Calypso is a new ballroom challenge to teachers and students in New Mexico. More progress can be made when orchestras realize the importance of recording this rhythm in a ballroom tempo . . . The Krasnoff School of Fine Arts in Albuquerque features a full school year program of combined dramatics and social dancing in an intensive recreational project . . . Claudia and Harold Blair, formerly of El Paso, Tex., have recently opened an attractive studio in Albuquerque. In addition to graded studio coaching, they give classes at Kirtland Air Force Base. Of particular note is their work with various Girl Scout groups. *J. H. Vandapool*

## SO. CALIF. BALLROOM NOTES

Agents in Hollywood are crying for ballroom dance teams. They claim the lustre and pacing they add to a show is the "greatest" . . . Angelenos storming the Palladium hoping to see a repeat of Ray Anthony's Calypso Dance which he and Mrs. Anthony (Mamie Van Doren) introduced along with Marc Platt and Norma Thornton . . . Betty and Burnett Bolloton won the Waltz prelims at the Silverado in San Diego. Grand Finals, in the series of contests begun 6 months ago, are scheduled for late Mar. . . . Long Beach eagerly awaiting the opening of the Grand Ballroom in the Lafayette Hotel. It is being launched by the Assistance League, which is throwing a formal soiree, which promises to be the ball of the year with the Harry James Orchestra supplying the music.

*'THE FUTURES': Pre-teen finalists show good form in the contest of the New Mexico Ballroom Revue. (See page 61)*

The Desert Circus in Palm Springs will feature many dance events, culminating in the Big Top Ball on Apr. 2. This event annually attracts visitors from all over the country and is preceded by the famed Kangaroo Court and Giant Square Dance . . . The Los Amigos groups of Palos Verdes, dancing clubs ranging from 5th through 8th grades, are holding their Circus parties in Mar. and Apr. Los Angeles papers always give pictorial coverage to these costume parties attended by some 1,200 pupils and 368 patrons . . . Latest addition to the dance family is the Hollywood YMCA. Classes have been formed to teach proper ballroom technique and the accompanying social graces . . . Rae Stevens is back in the teaching fold.

Derrall and Chloe Call scheduled their annual Medal Ball Mar. 30 in the Municipal Aud., Long Beach, with 70 Bronze and 30 Silver students dancing for their awards.

The power of the press! A recent article in BALLROOM USA about Burbank ballroom teacher Ronald Mohr and his activities in Germany has brought a response from many German students in the areas he visited, seeking information pertinent to coming to Burbank on an exchange basis.

Hotel managers and even the pit bosses will tell you they hear only one comment of dissatisfaction about the entertainment features in Las Vegas. Visitors extol the shows, the gaiety and the lush atmosphere — but all leave asking the same question: "Why no dancing?" There one may see the greatest name shows in the country in any of the dozen or so magnificent hotels on the fantastic Las Vegas Strip. Every hotel has an open lounge with 3 or more celebrity attractions playing continuously from 5 PM to 6 AM. And yet, in this group of hotels, representing over 100 million in investments, NOT ONE HAS A BALLROOM OR FEATURES DANCING BETWEEN THE SHOWS. Current gag line in Nevada and Calif. begins, "Now if I could open a ballroom in Las Vegas . . ." The town thrives on vacationers, eager to relax and live a little. Gambling is, of course, the main lure and the prime concern of the hotel owners who must maintain the high-priced shows. They'd be even smarter business men to cater to the patron's wishes and provide some dancing relaxation.

Next column: a report on Miami, Cuba and Nassau. *Katherine Sheehy*

●

## A PRIMER OF TURNS

*Beginning a New Series in DANCE Magazine's Ballroom Dictionary*

*BY DOROTHEA DURYEA OHL*

What causes the dancer to turn? Consideration of this question involves, not what steps the dancer takes, but the overall mechanics of the movements.

The concept to which I subscribe brings forth a dissertation which goes something like this:

*"Turn your body as you step.* Turns are made on forward and backward steps — *never* on side steps. The body turn must be completed before the foot takes the weight. This ensures that the weight is carried lightly and the body turned effortlessly as the feet move. The body is of paramount importance—the feet merely carry its weight—much as wheels move a car from place to place, but *only* at the direction of the steering wheel. Visualize yourself walking downstairs. Unless the lights are out, you do not touch a *weightless* foot to the step below, and then place weight upon it. Rather, one foot is suspended freely over the step below, and then the body's weight pulls that foot down to the step.

"The same principle applies to moving on the ballroom floor. You don't 'feel your way in the dark'—the body moves first; its turning governs the placement of the foot. Do not twist the shoulders, or any other part of the body, out of line. Do not move the free foot out of position; suspend it from the hip. Treat the body as a unit and move all in one piece, with the turn impulse originating in the hips and thighs.

"There is no need to turn out or to turn in the toes. To make a quarter-turn right, for instance, turn your body one quarter to the right as you step forward on your right foot, releasing the left to fall naturally into place—on completion of the 90 degree turn, the feet remain facing in the same direction as the body."

Another viewpoint produces these directions: "To perform a right turn, step forward in LOD with the right foot, right toe turned out to a 90 degree angle; next place the left foot about 6" to the left side of the right—this will cause the body to perform a quarter-turn to the right." This, of course, refers only to those turns which include side steps in addition to forward and backward steps. With this concept, fairly prevalent in my early teaching days, I was always in complete disagreement. Turned-out toes are the prerogative of ballet dancers and have no place in the repertoire of the smart ballroom dancer. And to step first, with turned-out toe—and only then turn the body, is rather like hauling a sack of potatoes behind you around a corner.

Another type of thinking: "Step forward in LOD starting the turn, and continue to turn with the next step." This is better than heaving the body into place, like so much dead weight, after the step; but definitely limits the degree of turn and restricts the body from free-flowing motion.

*(continued next month)*

**AWARDS** *(continued from page 19)*

And sitting next to him is the man who made so much of this possible — Mr. Robert Schnitzer of ANTA.

I like to believe — I may be indiscreet — I may be misled — I don't know — no one has ever told me this, and for this reason I have the daring to be indiscreet. But, I like to feel that it was Paul Hoffman's dream of this great world exchange that gave us (although at that time I did not know Mr. Hoffman) the original opportunity to go to the East. I like to believe that it was his dream which helped to create something called the President's Fund (administered by ANTA, under Mr. Schnitzer), with whose support we went to the East.

. . . I like to think that Agnes and I belong so much together because we are in one area which is the most exciting area in the world. That is communication. And communication, whether it be in the dance, or whether it be in the spoken word, is now the great need of the world. It used to take three months to travel from the North to the South Pole. Today we are only a few hours from any place, and we can be in touch with the farthest corners of the earth in about three minutes. It is this which puts us in a position of great danger and of great opportunity. And I like to think that protecting all of us as a part of our world today is the magic which is the arts — the plastic arts, the art of music, the art of the stage, of dancing, of communication.

I know that when people asked, "Do you think they will understand your dancing in the East?" I said, "No, I doubt it — any more than I understand theirs." (It would take me a lifetime to understand, for instance, the intricate and beautiful sign language of Mr. Moeis' native dances.) But not for one moment did we feel frightened. Not for one moment did we feel alone, because we were speaking in terms which are ancient magic, in terms of life, in terms of the primary instrument of life, which is the human body.

There is one thing we met all throughout the East, and that is the thing which I meet here today. It is the desire to talk, the desire to communicate, and the urgency of the instant . . .

Those of you who have in your power the opportunity to go on to see new countries have a great and divine privilege . . .

And especially do I want to thank DANCE Magazine so very much for making it possible for me to say what I have said today. *THE END*


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**REVIEWS**

*(continued from page 12)*

**American Ballet Theatre**
**Metropolitan Opera House**
**February 10, 1957**

Winged hope and fluttering despair. Reaching hands and pain-arched backs. Falling and stumbling and the contrast of swirling merriment. These were some of the ingredients in Kenneth MacMillan's new ballet, *Winter's Eve* (Britten) given its New York premiere by the American Ballet Theatre.

But all of these effects, coupled with a theme of blindness and solitude, failed to produce a really moving work. The reason lay in an incorrect focus of creative energy.

The ballet's story had to do with a blind girl and her disbelief that anyone could really love her. While professing his love, a young man was accidentally injured—and blinded. But instead of bringing them together, the shared plight separated them.

Mr. MacMillan did not really concentrate upon the two and bring them alive as human beings endowed with a past and a present. He became distracted by external detail — ballroom scenes with ponderously over-dressed girls; color flushed drops; and symbolic interludes with wings fluttering.

And so the slender theme was engulfed in a sea of theatrical effect (designed by Nicholas Georgiadis) and generalized choreography. And despite the serious and concentrated dance-acting of Nora Kaye and John Kriza, little genuine emotional atmosphere was established.

The program opened with Balanchine's *Theme and Variations* warmly danced by Lupe Serrano in the principal role. She was partnered with assurance by Scott Douglas, although we found his dancing a bit withdrawn. Miss Serrano joined with guest artist Oleg Tupine for a gracious *Don Quixote Pas de Deux*.

The company's finale standby, *Graduation Ball*, was enhanced by some new names, notably Elisabeth Carroll in the romantic pas de deux and Marlene Rizzo, who danced the impromptu most appealingly. The General was tastefully portrayed by Charles Bennett. Ruth Ann Koesun, ever charming as the Mistress of Ceremonies, was partnered by Michael Lland, a little too terse as the First Cadet.

There seemed to be many new faces in the corps de ballet, and one could not help but wish for a full American Ballet Theatre season in order to savor their talents more extensively.

**New York City Ballet**
**Premiere of *Pastorale***
**New York City Center**
**February 14, 1957**

It is inevitable to compare, at least initially, Francisco Moncion's *Pastorale* with Kenneth MacMillan's *Winter's Eve.* For both dealt with love obstructed by blindness. But while Mr. MacMillan's point of view was peripheral, Mr. Moncion worked close to his theme and integrated the theatrical elements as needed.

*Pastorale* opened upon a grove designed by David Hays. Like every element in the ballet, the setting had delicacy and linear clarity. Sitting among the trees was a blind boy, alone, yet radiating strength in his aloneness. Rollicking young people entered. A lovely girl (Allegra Kent) glided through a pas de deux with her friend (Roy Tobias), and he burst forth in an airy solo.

There was a game of blind man's buff. The girl was blindfolded and forsaken by her companions. She was approached by the blind boy. He reached for her in love. She responded, perhaps out of her temporary feeling of blindness and solitude. As the music swelled, he lay his head needfully on her shoulder.

Her own friend returned to draw her away. She did not rejoin him, but ran off, covering her eyes, suddenly aware of growing and of pain. The blind boy returned slowly to his grove, and sadly fingered the tree trunks.

The pure dance passages for the group were not especially inventive. But this was a first ballet. And it is a great deal that its central roles held true.

In these roles, Allegra Kent and Francisco Moncion performed with an emotion that welled close to the surface and yet was disciplined to understatement. In a less carefully defined role, Roy Tobias also performed with dignity.

The tender score by Charles Turner was at one with the mood of the choreographer. Ruth Sobotka's costumes and Jean Rosenthal's lighting also caught the ballet's essential delicacy.

**The Asmus Ballet Repertory**
**92nd Street "Y"**
**February 17, 1957**

Harry Asmus' four new ballets proved quite conclusively that his talent lies in dramatic dance, where the movement is strongly buttressed by story. The high spot of his program was *Isabella* (Casella), a Renaissance melodrama about a bride whose bethrothed is killed by a jealous man, and who later loses her own life.

*(over)*

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The work smoothly balanced group dance and more intimate passages. Mr. Asmus is particularly adept at the latter. He feelingly delineates the relationship between two people, for example, the frenzied duet between the girl (Gemze de Lappe) and her attacker (Fritz Hess) and later the curving lifts of her dance of wistful acceptance with a second bridegroom (Buzz Miller).

Throughout, the dramatic thread rested heavily upon Miss de Lappe's shoulders. And she maintained it with sure instinct. Buzz Miller performed with unassuming nicety of style. But he was a bit deadpan.

Mr. Asmus' other dramatic work, *Spring Prom* (Reger), was a Graduation Ball concoction of circular waltzes punctuated with cliché images of "young love." Again the smaller combinations, like the tender duet for Anne Boley and Ray Pointer, were more inventive.

For his pure-dance ballet, called *Ballinade* (Grieg), Mr. Asmus wisely selected Jillana as his leading dancer. She gave the work an authority that it might otherwise not have had. And she danced especially well, with radiant confidence and with her upper body free and alive.

Mr. Asmus seems to need dramatic climaxes to force him into dance climaxes, and since *Ballinade* had no dramatic content, its phrases became rather blandly strung out. The same dearth of movement peaks also characterized *And Four* (Gillis). But there were some witty moments in this jazz quartet for Gemze de Lappe flirting solemnly with Buzz Miller, Ray Pointer, and Ron Stratton.

**Pearl Lang Dance Company**
**Hunter Playhouse**
**February 17, 1957**

Pearl Lang has never turned to the facile in art. She has been pursued by the grand theme of catharsis — of conflict and the search for resolution.

Up to now, she has treated the theme on a secondary level. But in her new work, *Falls the Shadow Between*, catharsis was actually the motivator. The dance was the utterance of a soul grappling with darkness and emerging triumphant. It was a broad theme and an abstract one in the true sense of the word. Miss Lang embraced it with courage.

As a framework, she used the Persephone legend (which immediately imparted the overtone of a girl's struggle with fear of womanhood), and she alternated the locale between the earth and Pluto's realm. The dance began in an atmosphere of antique quietude, with Persephone (Miss Lang), a freizelike group of maidens, and the all-protecting Demeter (danced with glowing maturity by Karen Kanner). There was a feeling of nascence and innocence brashly interrupted by Hermes in a jumping, clapping, torso-twisting solo (danced with youthful elegance by Bruce Marks).

Fear and wonderment took over as Persephone encountered Pluto. Their dance was the most vivid in the entire work, as she shrank from him in fear, and his power melted her tense body. There was a return to earth; a dance of self-doubt; and the final emergence to stride in strength with Pluto.

In its present stage, *Falls the Shadow Between* contains extraneous detail, especially in the group scenes. And there are overtones of the Martha Graham mythological works. But in time these will probably be pared away so that the entire dance assumes the honesty of the passages between Pluto and Persephone.

Miss Lang was fortunate in having David Lober as Pluto. He has a dark intensity that perfectly complemented her own style. She was also fortunate in her choice of a composer. Meyer Kupferman's original score had just the right lyric sweep.

We always find satisfaction in *And Joy is My Witness*, which opened the pro-

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gram. And this time we were especially moved by Miss Lang's solo. She entered, hands on pelvis, slowly turning from side to side, body held taut. In deep arabesques and bends, her entire body wove an unbroken song. Two figures entered to unwind her headpiece. Silhouetted, they dashed off, leaving her like a figure caught in a sudden gale. Her body unleashed itself into a driving finale with the group.

There was also a repeat of *Legend*, a version of the exorcism scene from *The Dybbuk*.

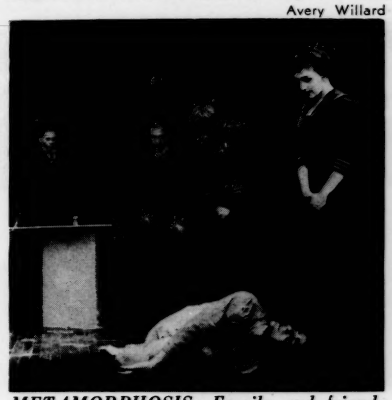
Thomas Skelton's lighting was most sensitive, especially in the way it enhanced Miss Lang's natural beauty. The excellent small orchestra was under Daniel Saidenberg. And Miss Lang's large company, including guest artist Bertram Ross, was impressive.

***Metamorphosis* and *Pelléas and Mélisande***
**ANTA Matinee Series**
**Theater de Lys**
**February 19, 1957**

Anna Sokolow believes in the power of love. And she is appalled by the limitations that lack of love imposes upon the individual.

With this philosophy to guide her—and with the support of Douglas Watson's perceptive play adaptation of the original story—Miss Sokolow sifted beneath the surface of Franz Kafka's *Metamorphosis*. In her direction, she did not linger upon the gruesome externals of a story in which a man, once the dutiful support of parents and sister, is reduced to a giant cockroach. Instead, she revealed how the man's dehumanization came from serving his family without receiving their love. In working out this premise, she combined movement and the spoken word with unusual fluidity, using a movement vocabulary that shifted focus freely between the real and the unreal.

Avery Willard



*METAMORPHOSIS: Family and friends gaze in horror at a man turned into a cockroach in play version of Franz Kafka's "Metamorphosis." The play, directed by Anna Sokolow, was presented Feb. 19 on the ANTA Play Series at the Theater de Lys. L. to r. are Jeff Duncan, David Gold, Page Johnson, Leonora Hays, and on the floor, Douglas Watson.*

The dual atmosphere was vividly established at the very beginning when two forbidding males enticed the wakeful Gregor from his bed. And in an eerie ritual of pattering, tugging, and twisting, they transformed him into a creature that could merely drag its prone frame. As the play progressed, all the moments of deepest revelation, deepest tension, were expressed in a similarly stylized movement, while the everyday happenings of the man's family were couched in natural gesture.

To further heighten the contrast between reality and fantasy, Miss Sokolow made sensitive use of silence. The opening scene was enacted in this way. And later, silence was used to mark a fascinating character switch. There was a garrulous old charwoman, the only person who did not fear the man-vermin. She shuffled about chattering loudly at him. And then in his fantasy she became a young girl mechanically dancing with him and soundlessly cradling him in her lap. Judith Coy negotiated the double role with flavor. *(continued on page 69)*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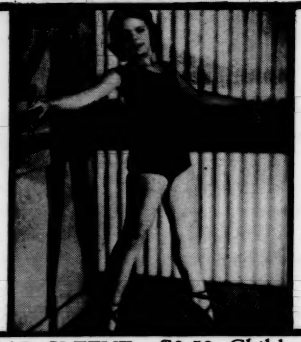

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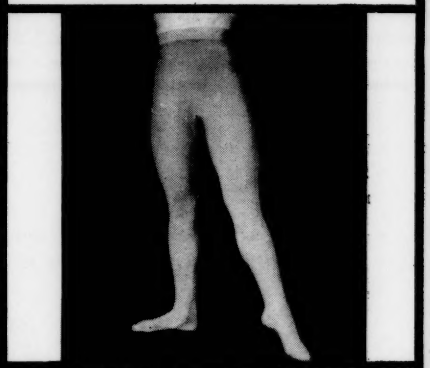

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**REVIEWS** *(continued from page 67)*

The play's duality was enhanced by Douglas Watson's portrayal of Gregor. Physically his body became a twisted insect thing. Yet throughout there glowed a man in all his pinched dignity. It was noble acting.

There was a wide gulf between Miss Sokolow's treatment of *Metamorphosis* and May O'Donnell's approach to Maeterlinck's *Pellias and Melisande.* For Miss Sokolow, movement was a deftly manipulated link between reality and fantasy. For Miss O'Donnell it was a barrier. Her dancers, clad in black tights, reminded us a little of the "stage managers" in Oriental theatre. They simulated trees or water or even a balcony. But in their functioning as "living scenery," they never achieved the artful and formalized anonymity of the Oriental theatre. Instead their constant activity seemed to trap the actors in a sea of arms and legs. And under Joel Friedman's direction, the misty prose trapped the actors further.

**Phyllis Lamhut and Assisting Dancers**
**Henry Street Playhouse**
**March 2, 1957**

Phyllis Lamhut's concert intrigued us, often pleased us. And yet when it was over, we had the disquieting feeling of not having seen much in the way of real dance. Instead, we had seen a clever manipulation of movement fragments.

Miss Lamhut was a *Stick Figure,* pattering about, knees together, arms wide and see-sawing. Or she was a *Hex* standing astride, one arm up or lying on her back and beating her heel on the floor. She tossed her head, which had a red streamer fastened to it or she let her hair loose and bent and convulsed to Oriental sounding music *(Two Ladies in Black).*

Sometimes she extended her visual ideas to other dancers. There were three *(Trifoliate)* standing in a sculptural design resembling a Henry Moore family and then separating to jump with their heads trembling from side to side. And there were two figures *(Gemeni)* crouched on a block and slowly extending their arms and legs in anemone-like patterns.

All of these were interesting. And they kept our eyes busy. But the only works that came near to offering a dance experience were *Reverie* and *Apparitions.* In the former Miss Lamhut sat hunched on a chair, and to gentle piano music, extended her legs and crossed her arms over her head in a portrait of lamenting self-awareness. In *Apparitions,* one had the impression of a body exploring space, rather than merely a shape being moved about the stage. *(over)*


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**REVIEWS** *(continued from page 69)*

**Bill Hooks, Marvin Gordon Dance Co.**
**92nd Street "Y"**
**March 3, 1957**

Bill Hooks and Marvin Gordon staged an ambitious program. In fact, it was too ambitious. For in different ways, both reached beyond their ken.

Mr. Hooks is trying to develop a southern regional style. But his identification with the South seems conscious, rather than deeply experienced.

Most ambitious was his new work, *Blood Memories*, a series of portraits of plantation characters — the aristocrats, the poor whites, the Negro servant girl. They emerged stilted and isolated, conveying no heat of inter-relationship and none of the choreographer's own attitude about the mores of the region.

Two of Mr. Hooks' *Three Fantasies* were also new to us. The opening Fantasy, *Lonesome Waltz*, revealed three girls in soft white dresses turning and falling rather listlessly. They culminated in a baffling ritual *(Night Figures)* in which a Christ-like man was festooned with a rope of rags.

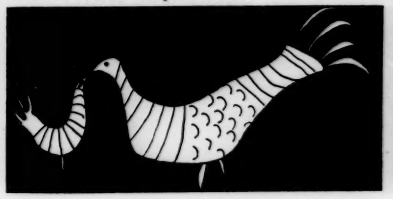
*Blues Cycle* was more genuine than Mr. Hooks' new works. It conveyed a variety of blues humors, of which the most penetrating was the solo, *Blues Religioso*. This dance, with its humble kneeling and its outstretched arms, rose from an emotion that Mr. Hooks had truly felt. Also pungent was the *Remembering Blues* for three little girls and a stray pair of shoes.

Marvin Gordon starts out with fresh stage-worthy ideas. But he lacks the craftsmanship to carry them out. His *Almanac* combined couples in a dance of the seasons. There was an air of innocent youthfulness in its changing moods, but Mr. Gordon attempted complicated ballet lifts that he could not resolve, and so the energy of his phrases kept thinning out.

In *Metropolis* he created the stylized image of people hanging on train straps. Before this he set a love duet that did not integrate with the background theme.

There was a repeat of his amusing and touching *Cartoon* based on Steig themes.

Mr. Hooks and Mr. Gordon assembled an eager group of dancers whose individual styles were too varied to make a consistent visual impression. *THE END*



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# BASIC PRINCIPLES:

*BY PAUL DRAPER*

### Shuffles

For many tap dancers the shuffle is not just a basic step — it is *the* basic step. They believe that if they can do shuffles, with hops or with steps, they are well on the way to being dancers. This is far from the truth. Shuffles are important as a tool with which to build a tap structure, and no more. And they are usually the worst performed of all basic steps.

A shuffle consists of brush forward and a brush back; one, two. The thigh moves the leg into the chosen position — to the front, the side, or to the back — and the brushes are done with the lower leg and the ankle. It is not to be done with a "thrown" or "flung" motion, like wringing your hands in despair. It is a controlled movement which can be done at any desired speed or rhythm. With practice the shuffle becomes a very small movement in which the ankle plays a larger part than the lower leg. When learning it the lower leg swings a fairly large segment. This becomes less and less until finally a shuffle is accomplished with about three inches of foot travel out and in, plus a very definite dropping of the ankle to make tap contact with the floor on the outward and inward brush. For clarity this contact must be positive and as short as possible. For rhythm you must be able to make an accent on either the outward or the inward brush, or make both sounds equal. It is very good practice to do a sequence of either step-shuffles or hop-shuffles in the following rhythms: one 2, one 2, one 2; one 2 3, one 2 3, one 2 3; one 2 3 4, one 2 3 4, one 2 3 4. Do these at all possible speeds, and make sure you are aware of the accented beats as they change from one part of the step to another.

I must add that the word "shuffle" bears no resemblance to the step it symbolizes. Take care not to shuffle when you "shuffle."

### Cramp-Rolls

This designation covers a multitude of sins and steps. We'll begin with the steps. A cramp-roll is basically a combination of

## Shuffles and Cramp-Rolls

steps and heel drops, such as step, step, heel, heel, or step, heel, step, heel. The first pattern is most useful for a landing from a small jump, either in fifth position or with the feet parallel, as in skiing. Great care must be taken to make the four sounds evenly spaced. If, for instance, the ball of the left foot lands first, the ball of the right foot follows, then the left heel and finally the right heel. There must be the same interval between the right foot and the left heel that there is between the left foot and the right foot. When this doesn't happen the result is cramped indeed, and the roll is non-existent.

The second pattern is most useful in landing from bigger jumps such as *tour-jetés, cabrioles* and air turns. Now the first foot lands and makes two sounds, ball-heel, followed by the second foot. These sounds also must be even and not kerplunk — pause — kerplunk.

There are many variations on these two themes. The first form may start with a slap followed by step, heel, heel. It may end with a stamp. It may start with a stamp on the right foot, for example, leaving the left foot in place and just using the heel of the left foot followed by step, heel on the right. Either form may be done in a continuous sequence. You can use the first form most effectively as brush, *assemblé*, cramp-roll in fifth, brush on the opposite side, *assemblé*, cramp-roll in fifth. In this combination the back foot always lands first, so don't practice them on your favorite side only. They are also valuable at the end of pull-back and wing combinations, which we will discuss more fully next month.

In all variants, the important thing is to be sure that they are not "cramped" and that they do "roll." To achieve perfect control of the sounds in a cramp-roll takes a great deal more practice than you might imagine. A good *plié* is indispensable, as it is in most steps. The results are well worth the effort, and the effort is, of course, worth more than anything.

*(continued next month)*

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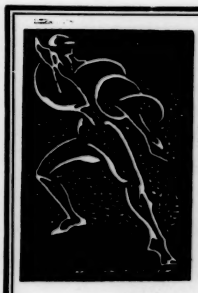

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# Teachers and Students

*Margaret McMillan (foreground, right), Viola Hinton, Judy Pell, & Caryl Allen (standing, l. to r.) and other members of the newly organized Macon (Ga.) Ballet Guild in "Les Sylphides," staged for the Feb. 2 debut program by Dir. Gladys Lasky.*

*At left: Nicola Roach, pupil of Eugenie Skarjinsky, Los Angeles, as Queen of the Night in "Dance of the Hours," from "La Gioconda," as presented with the Eugene, Ore., Junior Symphony Orch.*

*Below, left: Diana Zingale, 14-year-old pupil of Sonya Dobrovinskaya of Dance Circle, NYC, has made an early start in a professional career. Among her many appearances have been several as soloist with the June Taylor Dancers on the Jackie Gleason Show.*

*Below, right: Linda Crain, Margaret Bryant, Valerie Niblock, Celeste Joy and Joanne Nimb, of the Bryant-Jacobsen School, St. Petersburg, Fla., in "Dance of the Reed Flutes" from "The Nutcracker," performed this winter with the Florida Philharmonic.*

*Contributions to this section are invited from dance schools everywhere. Only good photos, completely captioned, including name and address of all students shown, and of teacher and school, will be considered. Submitted photos will not be returned.*

*Above: Barbara Lez, Miriam Fein, Rebecca Bluming & Donna Teras, students of Alan Banks at the Jewish Community House of Bensonhurst, Bklyn.*

*Below: Joan Caron of Michael Richard's Sch. of Creative Dance, E. Norwalk, Conn.*

**EILEEN O'CONNOR**
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# TRANSATLANTIC CONSULTATION:

*QUESTIONS BY CAROLYN PARKS*
*Pres. of the Academy of Ballet in San Francisco*

*Question:*

Many standard exercises start with a *pirouette* from a *grand plié*. Does this present dangers from an anatomical point? Also, many *adagios* give a promenade in *fondu (demi-plié)*. Is there danger of over-developing the thigh from this?

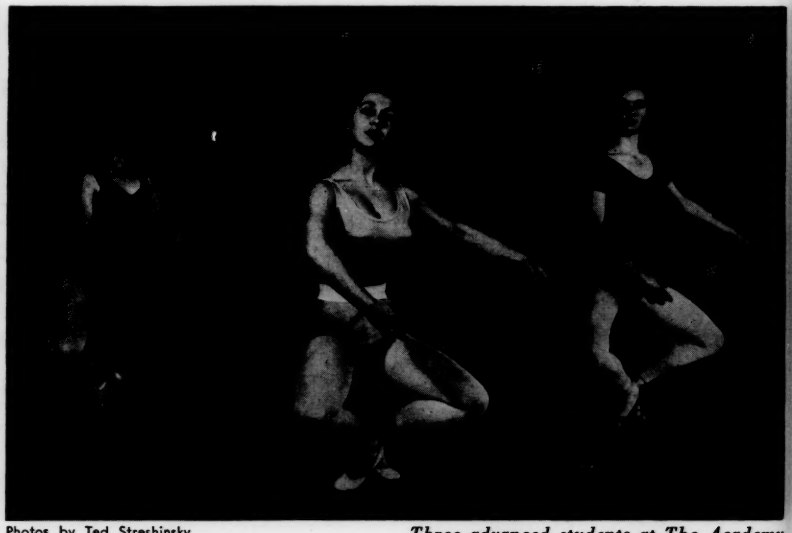
*Answer:*

Most advanced exercises are safe for the advanced student, but ill-advised, if not dangerous, if taken too early. A *pirouette* from a *grand plié* presupposes that the executant has complete control over the knee joint. If taken with the weight on the inner side of the knee, it can have the same results as a badly executed Telemark turn in skiing, viz., strain on the internal ligament of the knee. The strain may be slight only in this step, but repeated often, it can lead to weakness or even disability.

*Question:*

The *pirouette* is a fascinating step, which requires perfect balance and complete freedom from tension. In order to attain balance, the body must be pulled up to its full height and the dancer must have a feeling of growing. This tends to cause the dancer to become tense; particularly do I notice this tension in the neck. Have you any suggestions as to how this may be avoided?

In order to keep the body aligned, the hips must be pulled up so that they are



Photos by Ted Streshinsky

*Three advanced students at The Academy of Ballet perform a grand plié to precede a pirouette in an adagio exercise. Note that all three have the necessary control and strength. This exercise must not be attempted by other than advanced dancers. L. to R: Elayne Rose, Carol Hildebrand, Carol Dampier.*

# about ballet anatomy: Part IV

*ANSWERS BY CELIA SPARGER*
*Physiotherapist of the Sadler's Wells Ballet School*

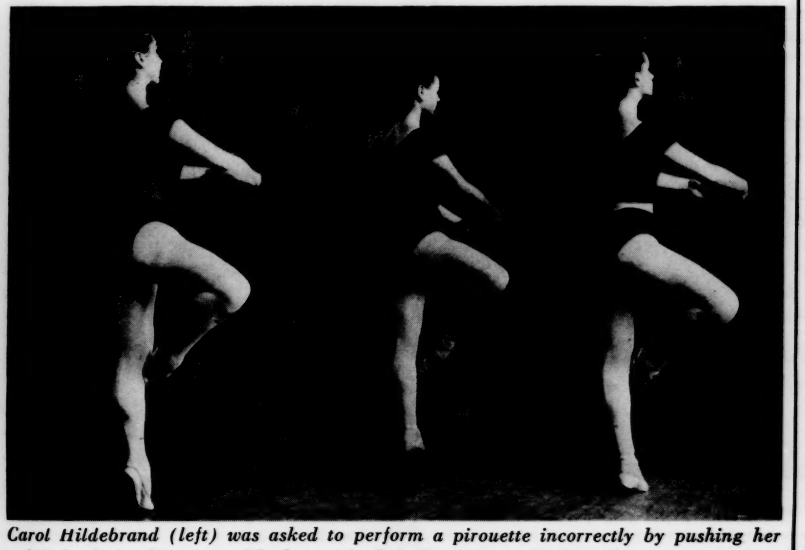
in line with the shoulders. I find most pupils have trouble maintaining this position (unless they "tuck under"), a position which tips the pelvis back and which should be avoided. Is it possible for you to tell me what muscles to try to get the pupils to use to attain the right position?

*Answer:*

The last is really not a question of anatomy, excepting only that the answer is contained in the problem of posture, as it affects ballet. As to lengthening the spine, as we have said before, length is a *feeling* rather than a *muscular effort.* It begins with the feet and ends with the crown of the head, an updrawing of the torso and downpressing with shoulders relaxed and neck free. There is no one muscle or group of muscles which controls this feeling, and it is cultivated by endless repetition of the body being so held, whilst the limbs are performing their movements.

The last tension to overcome is most usually in the neck muscles, and the pupil can sometimes be helped by learning to feel the difference between movement of the neck and that which takes place between the head and the first joint of the neck. This is a balancing movement in the forward and backward direction only, nodding in fact, small in range and quite separate from the larger movements by which the head is moved in all directions.

*(over)*



*Carol Hildebrand (left) was asked to perform a pirouette incorrectly by pushing her pelvis back (tucking in) with the result that she rises too high on her supporting foot and her neck shows tension. Elayne Rose (center) was told to loosen her hips and allow her pelvis to fall forward, so that she tends to fall back on her heel and her raised foot sickles inward. Carol Dampier (right) demonstrates the correct pirouette position, with pelvis straight, hips and shoulders aligned, making it easy for her to relax and still maintain correct posture.*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*(continued from page 77)*

Much of the balance of the body is controlled from this joint, and once having separated this movement from the rest of the spine, the feeling of length and uprightness is helped. Conversely, without it, the balance required for *pirouettes* and other exercises is slow in coming and often unreliable when achieved.

*Question:*

The ambition of many dancers is to attain a perfect "turn-out." As a teacher, I find myself continually pointing out to them that the turn-out in itself is not the important thing — what is important is that they achieve as great a rotation from the hips as their own body structure will permit. In this way, they get all the benefits which turn-out gives the dancer. What muscles should they use to achieve this?

*Answer:*

The turn-out depends as much on the ligaments of the hip as upon the muscles, and it seems a fact that each pupil has a limit beyond which she cannot go. Various factors enter into the situation, one of them being the shape of the lead femur and the angle at which it is placed in the hip joint. For example, one never finds that there is a good natural turn-out with even a slight degree of bow-legs, nor when the torso is long and the legs relatively short. No amount of hard work will produce more than a modified turn-out under these conditions. On the other hand, both usually have good elevation, as opposed to the type with the long legs associated with some degree of knock-knees. It is better for the pupil to learn to understand her type of physique, with its advantages and limitations, than to waste tears and fruitless effort in trying to attain the unattainable.

*Question:*

I have been able to help many students to improve their turn-out by suggesting that they become conscious of their sartorius muscle and the gluteous maximus, and that by pulling the first out as much as possible and contracting the second, while keeping the pelvis aligned with the shoulders, they may increase their turn-out. Is this correct? If not what should I be telling them?

*Answer:*

*Pliés* in the 2nd pos. and all exercises which stretch the inner muscles of the thigh are, of course, the most valuable, remembering that their effect will be almost completely lost if there is any sitting in the *pliés,* or twisting in the pelvis, in other movements in 2nd pos. The pupil can readily feel when the pull is correct, and it is perhaps better to learn by feeling than to try to locate muscles by name.

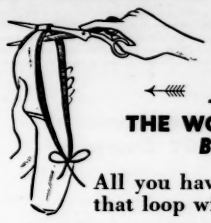
*Question:*

What advice have you for the teaching of a pupil whose legs are hyper-extended? I know that those pupils are not accepted at Sadler's Wells, but we are not in a position to turn them down, and I doubt if I would anyway, because they often make the loveliest dancers. To what extent should their legs be straightened on a *relevé?* I try to get them to pull up especially strongly through the torso and pull their knee-caps up, but I try not to allow them to strain the muscles behind the knee.

*Answer:*

Over-extended knees are more commonly met with nowadays than formerly. They are sometimes the result of bow legs in a baby, which have corrected themselves as the child grew, leaving the knees flattened backwards too much. But it may also be that a child has been taught to "pull up" too early and too strongly, thus forcing the knees backward at a stage when the ligaments at the back of the knee are delicate and too easily stretched. Once that has happened nothing will change them, but care must be taken to avoid increasing the trouble by standing with the weight on the heels. This is what will happen if the thighs are pulled up too strongly. The individual dancer must find for herself how to adjust her weight over the foot with the right degree of tightening of the muscle in front of the thigh, without allowing the knee to press backward more than absolutely necessary. It will always be difficult for such dancers to overcome the difficulty, and unless they have at the same time a well arched foot, advanced work may well bring strain on both knee and foot.

*(continued next month)*

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**NIJINSKY**

*(continued from page 29)*

One day last spring Francesco was approached by Tony Duquette, well-known designer and artist, who had heard of him through Miss Moorehead, and asked if he would be interested in producing a ballet for the opening of the new Duquette studio. Francesco decided to do it for several reasons, not the least of which was the fact that Charles Vidor had accepted an invitation to attend.

The group that Francesco assembled for the occasion performed his restaging of a *divertissement* from Petipa's *The Sleeping Beauty*, and his original choreography of *The Awakening*, the story of Adam and Eve's first day on earth, set to a recording of natural insect sounds. As a special study, Francesco worked on this ballet with the idea of doing it as Nijinsky might have conceived it. The performance, into which Francesco and the group put a tremendous amount of time and effort, was not only professionally executed, but very enthusiastically received by the glittering audience that attended the affair in white tie and tails. (The guest list included such names as the Vincent Minelli's, Louella Parsons, the Gene Kelly's, etc.) At the end of the performance, Mary Pickford rushed up to Francesco and presented him with both her gloves, exclaiming that he had "a great flame!" But bitter disappointment came when Francesco learned that the ever-busy Vidor had been called out of town at the last minute and had been unable to witness his success.

Undeterred, he continued to find new ways to prepare himself for the elusive screen test. He goes to a gym three times a week to build up certain muscles and parts of his body to more nearly resemble Nijinsky's. He has studied a college course in abnormal psychology and read books about schizophrenia and paranoia, both of which Nijinsky is known to have suffered. An evening's entertainment for him may well be going to see scientific films on mental disorders at the local art theatre. In the light of his studies, Francesco finds that much in Nijinsky's life now begins to come clear to him: Why the young Pole would devour twenty sweet tarts at one sitting; why he would stare entranced at someone through half-closed eyes, why there seemed to be an air of withdrawal about him — all are keys to Nijinsky's personality, success, and to his eventual insanity. As Francesco be-

gins to see Nijinsky as a person as well as a dancer, he finds that the early years reveal much. Young Vaslav was a poor boy, deprived of the love of a father, who had to help support his mother and his insane brother. At the Maryinsky School his classmates were jealous of his genius, which put him at the head of every class, and they constantly teased him about the Polish accent, which he never completely overcame. All through school he was constantly harrassed by the fact that he had no money. Nijinsky overcame his many feelings of embarrassment and oppression only when he was dancing. Then audiences saw the work of another personality — incredibly gifted, hard-working, and a tremendously enthusiastic perfectionist. But Nijinsky's was a short career. At the age of twenty-nine, in 1919, he was pronounced insane and put in an institution, where he died only seven years ago.

According to Vidor, the projected film will cover Nijinsky's adult years from the time he was eighteen until he was twenty-six. A treatment of the script has already been written. But the rights to the story still have not been cleared. Vidor's lawyers have been trying for months to set up a trial on the case — during the course of the negotiations one of the defendants has died. However, it now looks once more as though it might materialize. If Vidor wins the case, he will again start the wheels turning, completing the script this year and scheduling the production for the spring of 1958. So far Babilee has been the only one tested for the role. Istvan Rabovsky, Hungarian dancer who fled from behind the Iron Curtain three years ago, has recently had plastic surgery performed on his nose and may be tested.

Francesco Varcasia is a name high on the list of contenders. And he, after two and a half years of a minimum of encouragement and a maximum of effort, finds more and more preparations to make. He recently started lessons with one of the country's leading speech teachers, Dr. Margaret Prendergast McLean, while relying on intermittent movie jobs to tide him over. He feels strongly now that all the time he has had has been a help rather than a hindrance, and the closer his work brings him to the real Nijinsky, the more he realizes that he would never have been ready to test for the role without the years of preparation he has now had. *THE END*


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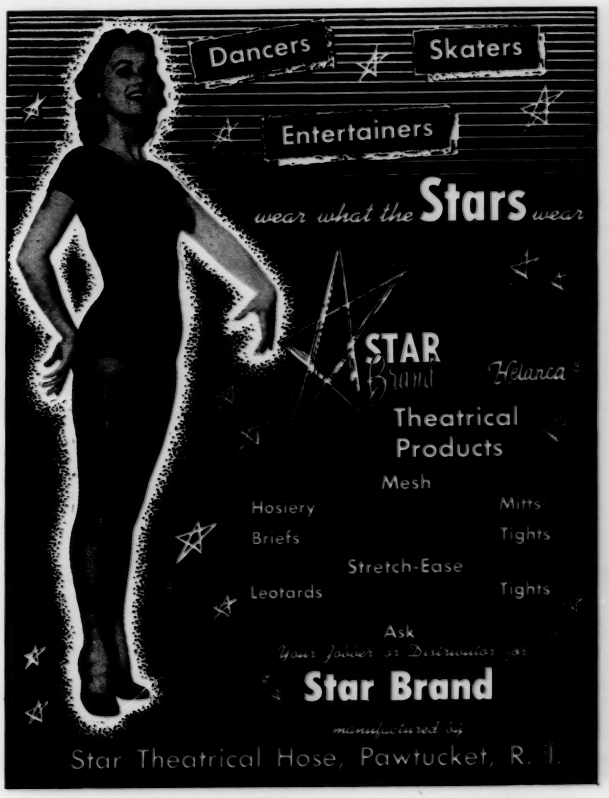

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**FOLK**

*(continued from page 44)*

The basket position finds another variation in the English dance *Cumberland Reel.* Here men hold hands behind the girls' backs, but the girls tuck or hook their arms under the men's hands and then join hands in front of the men's chests. This is a most comfortable, secure position for this figure. Perhaps some day it may find its way into the American square dance basket position.

*A Yugoslav hand position*

A rather unique hand position in circle dances is found in the ancient song-dances of Norway. Here dancers stand quite close together with clasped hands raised at waist level and pressed close to the waist, with one arm over the next in line. A cozy feeling results as dancers move slowly in simple steps to the chant of the sometimes quite long ballad sung to the dance. A group of dancers so moving, even without costumes, would be nothing else but Norwegian.

Data such as the position of the hands in a circle may seem irrelevant, but we remember LIFE Magazine phoning Folk Dance House one day in a frantic desire to identify one of their pictures a few hours before deadline. A two-page color spread of a row of dancers lacked a caption. What were the dancers doing? Their phone description helped establish the costume, but it was only when they gave us the hand hold could we tell them which *Kolo* it was.

Regardless of what hand hold you use, when people put their hands out to dance in a circle the result is a happy experience of unity through music and dance.

*(more next month)*

**HUTIN** *(continued from page 42)*

spectfully addressed to the Grand Jurors of the County and City of New York" by "Many citizens":

"1. If a picture of Mad. Hutin in some one of her indecent attitudes, should be placed in the windows of a print-shop in this city, would, or would not, the exhibitor of such pictures be liable to prosecution?

"2. If he would, then what punishment has the law in reserve for those who exhibit the real Mad. Hutin, and advertise her to be seen, not in one, but in many such attitudes, and thereby attract crowds of the young and thoughtless to a source of corruption such as no single picture can exhibit?"

The very womanhood of America seemed to be mortally endangered by Mme. Hutin's "abominable outrage on decency and morality," and ladies were called upon to boycott the theatre: "Show by your firmness and your perseverance that you feel the insult which has been so fragrantly given to American female character . . . let not the most degraded foreigners boast over your blighted honor . . . "

Meanwhile, a positive attempt at the salvation of American morality was made under the leadership of a New York silk merchant, Arthur Tappan. In its March 24 issue, the *Observer* was happy to announce that a new daily paper, the *Journal of Commerce*, was about to be published. The prospectus of the paper declared:

"Believing as we do, that the Theatre is an Institution, which all experience proves to be inimical to morality, and consequently tending to the destruction of our Republican form of government, it is a part of our design to exclude from the columns of the *Journal* all Theatrical advertisements." The *Journal of Commerce* started publication on September 1st, 1827. It did not find as many supporters as its promoters had hoped, and the moral effect, according to their own avowal, was not so great as had been anticipated. Nevertheless, the *Journal of Commerce* has lasted 124 years so far—a long span of life for a newspaper—but who, among today's subscribers know that the gossamer draperies of a French dancer were responsible for the publication of this heavy reading?

Soon after the arrival of M. Achille Soulier, *Pas de deux* and *Pas de trois* from the operas "en vogue" in Paris *(Trajan, Der Freischütz, Don Giovanni,*

*(over)*


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(continued from page 83)

*Renaud et Armide, Tancrède)* were offered in alternance with Mme. Hutin's favorite *"I've been Roaming"* and Turkish dance, or on the same programs. Mme. Hutin took the lead, of course, in the delightful *ballet d'action* of the *Déserteur,* in the *Fête du Village,* and in the more and more ambitious ballets that were presented, after the arrival of Céleste, Héloïse and Barbery, the *Caliph of Bagdad, Cleopatra,* etc.

In spite of her partners' talents, Mme. Hutin was the reigning favorite. "We never look upon Mme. Hutin but we are delighted," wrote the *Post.* "She is all grace, elegance, activity—a most beautiful person and a naïvete of expression and action which are not so apparent in her rivals."

By May, 1827, the *Albion* was able to observe that "Madame Hutin and Achille have fairly *danced* down all opposition," and a few months later, the French dancers were established artists. The *Mirror* of November 10 declares: "Their performances have become fashionable, and many who were at first shy of patronizing them, now scarce ever visit the Bowery for any other purpose:—nothing proves more profitable to the house than their Scientific displays."

The success of ballet dancing was spreading outside New York in spite of the prophesies of the *Observer,* who had felt so sure that "this exhibition" would never be tolerated in Boston, Philadelphia or Charleston. Philadelphia had her first taste of opera dancing with the visit of Mme. Hutin and the Achilles in July 1827. They were extremely well received. Many ladies attended the performances. The dancers' dresses were found "unexceptionable." Their "wonderful agility, skill and taste" delighted the public.

At the end of November, Mme. Hutin appeared in Boston with Céleste and Barbiere (such had become Barbery's name), for a most successful engagement of one week. If some newspapers of a religious character and a few members of the clergy outdid themselves with the violence of their language: "debauchery, harlotry, infamy" . . . the public response was unprecedented. The dancers were engaged at $300 per night, and the box office receipts hovered around $1500. Ladies—there were no more than fifteen or twenty of them in the first night—soon monopolized the boxes.

We owe to a Bostonian a vertiginous description of the three dancers in action:

"At a peculiar cadence of the music, one of the dancers entered, clad like the Houri of which dreameth the devout Musulman—launching along like a poet upon his Pegasus, or a butterfly bestriding a flash of lightning—and spinning round and round like a feather in the middle of a whirlwind. Then sprang forth another, of similar appearance, moving with equal velocity, and swirling about in the same hurricane style. Then a third, accoutred like some oriental Wizard—and the *Pas de Trois* proceeded. Of the steps, and the shakes, and the sweeps, and *monopedel* wheelings, lo! an account cannot be rendered—not only for the cause aforesaid, but by reason their indescribable infinity. We have no remaining hint on earth for the accommodation of our memory—all else has passed into oblivion—save one general recollection of fantastic vagaries, and fairy spirits floating dizzily upon whirlpools, or flying in mazy circumlocution through spaces immeasurable, and then vanishing, like celestial spectres before the bewildered gaze of gaping mortals."

In June, 1828, Mme. Hutin extended her activities to Albany, in December to Charleston, in March, 1829 to New Orleans, keeping New York and the Bowery as her "port d'attache." With the Vestris, she appeared in several ballets, leaving the stellar part, of course, to Mme. Ronzi Vestris.

On July 16, 1830, Mme. Hutin's husband, Claude Labasse, died at fifty, of consumption, after a long illness. He was buried in St. Patrick's cemetery. Mme. Hutin-Labasse was dancing at the Park Theatre at the time, and according to theatrical advertisements, she appeared every night, in spite of her bereavement. She probably needed money badly, and she was given a benefit on July 23, when "she threw herself upon the consideration of the French residents and the public of New York."

The opening of the Bowery, on August 2, 1830, a fortnight after her husband's death, found her dancing with Barbiere and Mme. Edouard. With Barbiere she toured the Middle West in 1832. Charles Durang says that, later on, she married her dancing partner, went South with him and died. According to other reports, she died in South America. The definite facts about her death remain as obscure as those about her birth. Anyway, her part in the development of the American stage had been acted out. The pioneer days of ballet dancing belonged to history.

*THE END*


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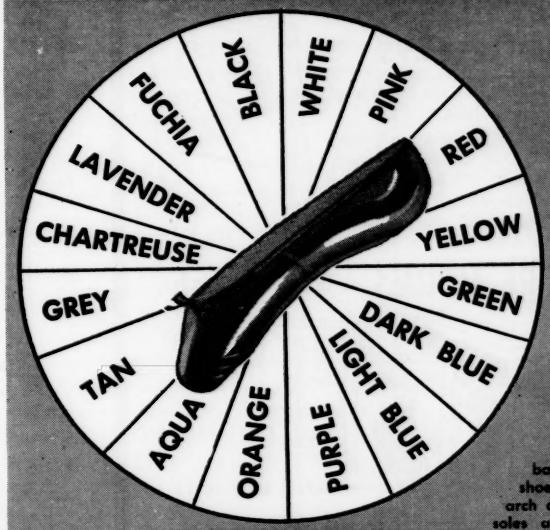


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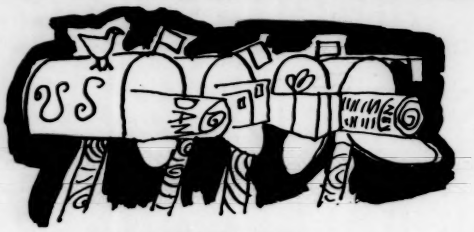

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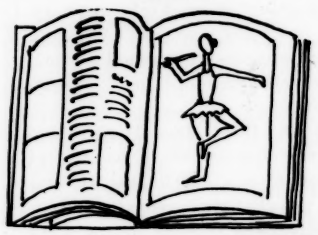

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## BOOK REVIEWS

*(continued from page 43)*

a handsome price for a book, but this is a handsome book, well worth it. The proceeds of its sale go to the Sadler's Wells' Benevolent Fund.

### Second Steps in Ballet
### by Thalia Mara

*Illustrated by George Bobrizky*
*Garden City Books, Garden City, New York, 1956. $2.00.*

*Reviewed by Lillian Moore*

Thalia Mara's new book on ballet practice for children is excellent; nevertheless, many conscientious teachers will heartily disapprove of the premise on which it is based: that small children should be encouraged to practice at home without professional supervision.

*Second Steps in Ballet* is addressed to children "aged 8 and up." Its jacket advertisement states, with truth, that "Miss Mara, herself a teacher of repute, knows from wide experience exactly the sort of mistakes a beginner is apt to make." But it goes on to claim that "She has described each exercise in a way that guarantees it being executed correctly." No description of a ballet exercise, however carefully written, can *guarantee* that a small child will be able to follow it with even approximate accuracy. Even a partially incorrect movement, diligently repeated by an ambitious but misguided youngster, might be harmful to the growing body of a child of 8.

In her sensible, tolerant, intelligent foreword, Miss Mara makes it clear that she does not believe in self-instruction in ballet; but the very clarity with which she writes makes it almost inevitable that her book will be seized upon for that purpose.

If one puts aside these fairly formidable reservations, the book itself is admirably done. It is authoritative, yet remarkably free of dogmatic and arbitrary statements. Miss Mara obviously has a comprehensive and sympathetic understanding of the classic ballet technique. Her exercises are simple and appropriate; the explanations are careful, precise, and fluent; the illustrations, by George Bobrizky, are attractive and accurate. The format is neat and convenient; the price moderate.

In *Second Steps in Ballet* teachers will find invaluable reminders of what their young dancers should learn, and Miss Mara's expert and well phrased sugges-

tions will surely help them to impart these all-important fundamentals with ease and grace. Next time, let us hope that Miss Mara will draw upon her wide knowledge to advise teachers and advanced or professional dancers as she does in her DANCE Magazine series who are much better equipped to derive benefit at second hand, from the printed word, than are beginners.

**Mediterranean Cities**
**Sonnets by Edwin Denby, with Photographs by Rudolph Burckhardt**

*George Wittenborn, Inc., New York, 1956*
*34 pages, $4.00*
*Reviewed by Doris Hering*

Edwin Denby is the most poetic of all dance critics. Only in trying to imitate him (as every younger critic inevitably does) can one realize the exquisite play of tension and rest in his prose.

And so it came somewhat as a surprise that he wears the mantle of poetry so uneasily. Especially the sonnet form, which is the most liberating of poetic shapes.

His twenty-nine sonnets, all inspired by Italian and Greek cities, catch the heart with their nuggets of imagery—like the first impression of Florence, "Delicious tongue that poisons as it kisses/ Arno, that Dante guzzled sandy and hot"—or the portrait of a Byzantine lady lifting "cubed jewels"—or Hadrian exuding "the ratty smell of spite." And some of the poems, notably *Rome*, *Segesta*, and *Mykonos*, carry an image intact to the end.

But the others become entangled in language inversion to make a scan come true. And so we find unnatural construction like "a clinic by American grants/ built," or "legs piecemeal/ of dead aqueducts," or "As laughing Olga, feeding through the window cat-shadows." They rob the poems of amplitude.

The sonnets share their book with thirteen breathtaking photographs by Rudolph Burckhardt. The photographs have spaciousness, and they have depth. And best of all, they do not "capture" a dramatic moment. Rather do they reflect the rhythm of places where life has been going on for a long time. We especially liked the misty, far-off panorama of Rome; the sharp black trees across a Tuscany field; and the restless Neapolitan urchins.

The book was handsomely printed in Italy. *THE END*

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# PREPARING THE RECITAL:

*BY TOM SKELTON*

The preceding articles in this section on "Preparing The Recital" have discussed the theatre selection and suggested ideas for sets, props, and lighting effects. All that remains to be done (and this is the largest part of the job) is to "get the show on the boards."

Apart from letting the relatives and friends of the students see tangible proof of their progress, I presume the purpose of your recital is to present a production that will be a valuable contribution to the theatre-scene of your community and a satisfying experience for your students.

Perhaps the best way to share the excitement of "putting on a show" is to establish a *Production Staff* of students, parents, and friends, each with their specific duties. Months before the recital you should sit down with pencil and paper and figure out your assets. You may find that among your students you have children of printers, seamstresses, florists, musicians, carpenters, and social organizers. Many of them will be willing to help you for the sheer fun of being involved in a theatrical production. But you must make it exciting and fun for them. The printer won't want to just print programs — he does that all the time. But he may be willing to print the programs if he also designs the sets.

If you are able to build enough enthusiasm and cooperation among your staff you will find that they can be of great help to you and relieve you of many of the small details involved in preparing a recital. If they are really working as a team they may, in fact, be able to turn a modest recital into a much more ambitious affair. In the end, however, the responsibility for the production rests in your hands, and volunteers often have a way of just not having enough time to do their jobs. So let me warn you against

# Production Problems

being overly ambitious until you have a staff that has proven itself. After the recital you may decide that it would have been easier to have done it all yourself because you will have had to spend a great deal of time explaining their functions and leading them through each detail. You would probably be right, too, but don't forget that next year they will already have learned their lessons.

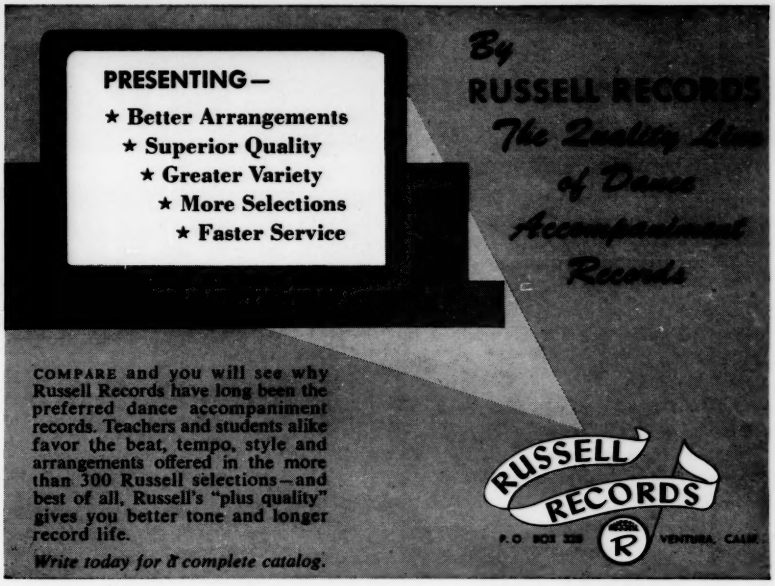
The Production Staff can be small: the costume designer may also execute the costumes, supervise the makeup, and do the lighting and stage managing; and the pianist may also design the posters and programs, and supervise the box office and tickets. Or the Production Staff may be large, with a person for each job and numerous production assistants. *(A graph explaining the relationship of members of the Production Staff will appear in the May issue.)*

**The Rehearsal Schedule**

Simultaneously with the formation of your Production Staff you should draw up a *rehearsal schedule* with the aid of your *Production Manager* and your *Stage Manager*. If rehearsals are held apart from class work, the schedule should be posted in the studio so that each dancer can check on his own rehearsals. If this doesn't seem to work and dancers claim they didn't know about such-and-such a rehearsal, your Production Manager can have each dancer put a check after his name for each rehearsal. Then if someone has not checked his name he can be phoned.

You will save yourself a lot of grief if you will run your rehearsals like a professional dance company. Tardiness must be firmly discouraged, but that means that you too must always be on time. Chattering and having fun must not take place during the rehearsal except when you are

*(over)*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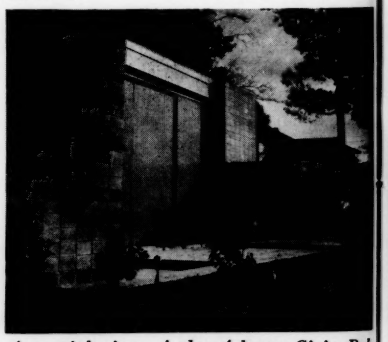
### DANCE STAGECRAFT

*(continued from page 91)*

having a "break." The "announced rehearsal time" should mean that the dancers are dressed, warmed-up, and ready-to-go at that time. Since you will be working primarily with students, however, you may want to follow the practice of many dance companies and have organized warm-ups led by you or by a senior member of the school. Not only will this quiet everyone down and lend a tone of seriousness to the rehearsal that follows, but also this is the only way you can be sure that everyone is properly warm. Your Production Manager should be given the unpleasant task of disciplining the unruly, if he can be present at rehearsals.

Generally you should not allow guests to watch rehearsals. Instead, when the choreography has progressed far enough, guests could be invited to a "run-through" and serve as an audience to make the dancers better prepared for the terror of the actual performance. About a week before the performance you should be able to have a "run-through" of the entire program, and all of the staff should be invited. This big "run-through" will acquaint the dancers with the sequence of the program so they will know when to be dressed and ready, and will also let the dancers see each other work. It is to be hoped that by this time enough discipline will have been established so that those dancers who are problems will see the example set by the more "professional-minded" dancers.

If the studio rehearsals have been run properly, the theatre rehearsals will leave you free to worry about more important matters. *(more next month)*



*A partial view of the Atlanta Civic Ballet's new theatre-studio. When weather permits, the tall hangar-like doors can be rolled open and the full studio used as a stage. The audience sits on the sloping lawn facing the studio.*

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*(continued from page 6)*

The Okla. Dance Teachers' Guild has now become the **Okla. Chapter of DMA** . . . **June Ripley McVey, Tuulikki, Dorothy Williams, Irina Kosmovska, Vernon Russell, Rose Ann Sayler, Stanley Kahn, Frances Hatch Park** and **William D'Albrew** were faculty for the Mar. 3-day convention of **Dance Masters of Calif.** at the **Ziceva Ballet Studio** in San Mateo . . . **Charley and Margaret Baker, Virginia Rose, Ray Leslie** and **Olga Fricker** taught for the Mar. 10 meeting of **Assoc. Dancing Teachers of So. Calif. in L.A.** Luncheon featured a ballet presentation by **Leola Stone** . . . **Leon Palmisano, Virginia Lee Kehl, June Rold** and **Vera Chamberlin** were faculty for the Mar. 17 "Spring Spree" meeting of **Dance Masters of Wirconsin** in Milwaukee.

The name of the Ballet Repertory Guild has now been officially changed to the **Nat'l. Academy of Ballet** (see p. 10).

**FOLK DANCE ITEMS**

**Jeannie R. B. Cahmichael** of Cambridge, Mass., is leading a new Thurs. eve series of Scottish Country Dancing at the McBurney YMCA in NYC . . . The **New England Folk Festival** takes place Apr. 5-7 at the Exeter, N.H., Academy . . . The **Boys Athletic League Folk Festival,** directed by **Sally Ray,** with over 500 teen-agers participating is scheduled for Apr. 10 at Manhattan Center in NYC . . . The **Maine Folk Dance Camp** sessions are June 8-14, June 15-21 and June 22-27. Information: Alice Dudley, Bryant Pond, Mo. . . The **Stockton Folk Dance Camp** will be held in late July and early Aug. Information: Lawton Harris, College of the Pacific, Stockton, Calif.

**CHICAGO NEWS**

Although **Erik Bruhn** was nursing an injured knee in Copenhagen, and sets, costumes and scores for 7 popular ballets were on the high seas because of the East Coast dock strike, The **American Ballet Theatre** was able to give a not unsatisfactory season Feb. 22-Mar. 4 in the Opera House. There was no "Swan Lake," and it was strange to have 2 weeks of **John Kriza** without "Fancy Free." "Caprichos," "Princess Aurora" and "Les Patineurs" were taken out of the warehouse to compensate for the depleted repertoire.

**Kenneth MacMillan's** "Winter's Eve," danced a number of times, won unqualified praise from the press and was the success of the season. **Nora Kaye** was magnificent in the lead. Miss Kaye carried both the ballerina and dramatic roles and was undisputed queen of the co. She did one performance of "Fall River Legend" that was even beyond her usual greatness.

Kriza danced his first Albrecht in "Giselle" in Chicago (he had done it once in Europe and once in Boston). It was not at all tentative or sketchy.

**Oleg Tupine** danced only in pas de deux and in "Helen of Troy." He has great elegance and a manly bearing that show to advantage in dances like the Rose Adagio. His partnering was fabulously strong, especially with the daring **Lupe Serrano,** although with Nora Kaye he essayed some of the overhead lifts the Soviet Ballet has brought into our ken. If his positions were not as neat as they could be, it was good to note that in air turns Tupine was still very secure.

The revived "Caprichos" had the benefit of rehearsals with choreographer **Herbert Ross,** so the bitterness was more biting than usual.

Lupe Serrano and **Ruth Ann Koesun** did well in their usual wide range of roles. **Scott Douglas** had things his own way where male virtuosity was concerned Lovely **Christine Mayer,** a new Helen of Troy, danced very well and helped make "Design for Strings" one of the best pieces the co. danced. **Elizabeth Carroll** confirmed earlier verdicts that she is a rarely fine dancer.

The last day of the engagement **Enrique Martinez** left to join the Cuevas co. in Cannes, where he is to choreograph a ballet to Morton Gould's Symphonette.

The corps de ballet was the weakest Ballet Theatre has ever had. But, in spite of all the shortcomings, the fact that the co. put on good shows attests to an inner vitality and an inheritance of basic values that even a series of mishaps cannot obliterate.

Kenneth MacMillan was in Chicago during the co.'s season to begin work on a new ballet for the May season at the Phoenix in NYC. He indicated that it would be a story ballet with a small cast including Kaye and Kriza.

**James Jamieson** was in town Mar. 8 to audition dancers for the summer season of Kansas City's Starlight Opera, for which he is again choreographer . . . **Ballet Guild of Chicago** will present a matinee of original works May 19. New productions will be a classical ballet by **Eric Braun,** a modern jazz work by **Leon Palmisano,** and a pas de quatre by **Dom Orejudos** . . . **Patrick Heim** and **Juanita Garber** of ABC's "Polka Time" were married in Feb.

*Ann Barzel*

**HOLLYWOOD AND LAS VEGAS**

COLUMBIA: **Rita Hayworth** is in the midst of dance rehearsals for "Pal Joey," in which she co-stars with Frank Sinatra. **Hermes Pan** choreographs . . . **Frances Grant** staging routines for the Kim Novak "Jeanne Eagels Story" . . . **Josephine Earl** choreographing Rock 'n' Roll and Calypso numbers in "Juke Box Jamboree."

PARAMOUNT: **Charles O'Curran** setting Elvis Presley's musical numbers for "Loving You." Hoofer **Les Clarke** does an acting stint in this . . . **Vera Miles** (actress-turned-dancer) to co-star with **Fred Astaire** in "Walking Happy."

M.G.M.: "Les Girls," starring **Gene Kelly, Mitzi Gaynor** and **Taina Elg,** has temporarily suspended filming for 3 months of dance rehearsals under **Jack Cole** . . . **Belita** returned to the MGM lot for her role in "Silk Stockings."

20TH CENTURY-FOX: **Bill Foster** to choreograph 2 production numbers for Pat Boone's 1st picture, "Bernardine" . . . Dancer **Donna Puget** currently working with Katharine Hepburn in "The Desk Set."

WARNER BROS: **Leroy Prinz** just completed the "Dixie" number for "The Helen Morgan Story," featuring **Leona Irwin, Pat Pieters, Marlene Teppel, Kay Tapscott** and **Adrian Taxaras. Peggy Carroll** assists. Mr. Prinz has temporarily left the "Morgan" pic to fly to Tokyo to stage numbers for "Sayonara" . . . **Jack Baker** used **Alex Ruiz, Ricky Gonzales, Frank Magrin** and **Tony Rosa** for a Calypso nummer in "Untamed Youth."

INDEPENDENT: **Lee Scott** choreographs the Barney Ross bio for United Artists and features a jazz ballet with **Carmen Clifford, Sally Whelan, Edith Udane, Roberta Laune, Sally Sorvo, Jean Goodall** and **Beth Carter.**

DANCE THEATRE: Most artistic production of the year is "A Tree Grows in Brooklyn" at the Players Ring Theatre. **Tommy Morton** choreographed and stars in some really exciting dances . . . Spanish soloist **Martin Vargas** enthusiastically received at the Assistance League Playhouse . . . Choreographer **George Moro** will have **Jerry Gotham** as asst. in his annual chores at the San Bernardino Orange County Fair . . . Dancer-choreographer **Keith Cooledge** has finished "South Pacific" and begins staging "Kismet" for the San Bernardino Civic Light Opera . . . **Ernie Flatt** leaving "Your Hit Parade" to come to Hollywood to stage "Annie Get Your Gun" for the LA Civic Light Opera. Mary Martin stars.

TELEVISION: **Nick Castle** has added his unique touch to the Gale Storm series, and **Gloria DeWerd** is being featured along with the star. Castle also busy staging acts for Eddie Fisher, Buddy Rich and Zsa-Zsa Gabor . . . **Paul Godkin** and asst. **Edith Udane** off to NYC for 3 CBS spectaculars . . . A gal to watch is **Leona Irwin,** who dances weekly in self-choreographed numbers on "Juke Box Jury" . . . Janis Paige rehearsing with **Fred Hansen** and **Jerry Madison** for a coast-to-coast show . . . **Aaron Girard** staging dances on the local Polka Parade TV show.

LAS VEGAS: Choreographers **Bob Gilbert** and **Rene Stuart** using **Jimmy Elsegood, Joe Paz** and **Chris Brown** with the Copa Girls in a Calypso number on the Marlene

*(continued on page 97)*

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*(continued from page 95)*

Dietrich bill at the Sands . . . **Donn Arden** is featuring **Larry Maldonado** in a fantastic "Frankie and Johnny" production at the Desert Inn . . . **Earl Barton** bringing his "Can-Can" into the plush Hacienda . . . The **Dancing Dunhills** are in the new Milton Berle show at El Rancho Vegas . . . At the New Frontier, **George Chakiris** and **Sally Forrest** held over in **Bob Alton's** "Salute to Cole Porter." Choreographer **Sonja Shaw** takes over with the new Victor Borge show and will feature **Naomi Roberts** . . . After much hassle, the Tropicana finally gets under way. **Earl Barton** choreographs for the hotel, and **Nick Castle** stages Eddie Fisher's act for the opener.

ROY'S RAMBLINGS: **Don Torrillo** informs us that **Judy Garland** soon returns to the club circuit and that he will again be featured as one of the "Boyfriends" . . . Rumor has **Piper Laurie** in the title role in a TV version of the **June Taylor** Story . . . **Roy Fitzell** has joined the faculty at **Eugene Loring's American School of Dance** . . . **Irma Grant,** formerly of the **Hamilton Trio,** invading the TV and picture scene in Hollywood . . . **Tommy Rall** opened his own School of Dance in Monterey.

*Roy Clark*

**SOUTHERN CALIF. NOTES**

L.A. debut Mar. 2 for **Ruth Page's Chicago Opera Ballet** turned into a gala, with an ovation for the whole co. . . . At UCLA Mar. 1 & 2, **Carol Scothorn's** modern dance group were at their wonderful best in 2 comedy numbers: "The Object in Question" (chor. **Meri Miller**) and "Sketches from the Notebooks of Paul Klee" (chor. **Patricia McElliott**). **Mary Jane Pyatt** was outstanding in a dance as a spider . . . Torrance teacher **Phyllis Moore** has been auditioning dancers for the **So. Bay Ballet Co.,** a new resident group for Torrance, Gardena, Playa del Rey, Redondo, Hermosa and Manhattan Beaches, Lawndale and Hawthorne.

Unusual note along with a perfect musical program was the performance by the pre-teenage Vienna Choir Boys of court dances of Mozart's day, at the LA Philharmonic . . . UCLA presented 4 showings of "Montezuma," which had choreography by **Elizabeth Ince** and **Carl Esser** dancing the title role . . . Recent perfs. at Long Beach Mun. Aud. have featured pupils of **Marian Rankin** of LB, **Ruth Spere** of Wilmington and San Pedro, and **Mme. Calhoun** of Paramount . . . Dance-Drama Center, LB, was the scene of 2 dance programs—1 with **Kitty Little,** the other featuring **Karen Burt's** dance-drama "Butterflies" . . . **Charlotte Thompson** is to be teaching in the LA area . . . **Eugene Loring** and his **Dance Players** on the LA Westside Jewish Community Center program Mar. 27. Loring and his **American School of Dance** were spotlighted recently on Paul Coates' Unit 1 telecast. *John Dougherty*

**DALLAS NEWS**

Audio-Visual Dept. of the Dallas Public Library presented **Alexandra Danilova** Feb. 13 as guest speaker on a program entitled "3 Worlds of Dance." The ballerina introduced and led a discussion of 3 films: "Fable of the Peacock" (traditional dance of India), "The Barrel" (Harriette Ann Gray) and "Ballet Girl" (Danish film) . . . **Toni Charmoli** stopped here Feb. 6 and 7 with the Dinah Shore Show and Heart Fund Benefit . . . Dallas modern Jazz teacher **Buster Cooper** gave master classes at the **Ella May Richard School** in Tampa, Fla., during the Gasparilla Festival there Feb. 4-10. Mr. Cooper choreographed "The Red Mill" for the Hockaday School Mar. 2 . . . Ft. Worth dancer **Kitty Malone** one of 3 chosen for off-B'way production of "Doctor Faustus."

*Toni Beck*

**NEWS FROM DENVER**

The new **Colo. Council of Dance Teachers** has elected **John Biddlecombe** Pres., **Gwen Bowen,** VP, and **Annette Ginther,** Sec'y-Treas. . . . **Barbara Dumic** is teaching ballet in Pueblo, Colo. . . . Denver has welcomed a new dance teacher, **Alyce Uhlen,** formerly of Berlin State Opera Ballet and a recent escapee from E. Germany . . . New auditorium of the Denver Public Library has featured dance with recent lecture-demonstrations by **Lillian Cushing** and **Martha Wilcox** . . . **The U. of Colo. Orchesis** has been touring, and appeared in Denver at Colo. Woman's Coll. Outstanding were **Marilyn Cohen's** "Martian Chronicle" and **Katherine Chapman's** "The Dispossessed", and the strong and moving dancing of Dir. **Charlotte Irey** . . . Pupils of the **Gersten School** recently presented the new "Tubby the Tuba at the Circus" at the Jewish Community Center . . . A program at South High by the **Mary Teresa Gurhurst School of Ballet** featured 3 productions . . . **Mary Cornish** and **Vera Sears' Lamont Workshop Group** danced at the March of Dimes Fashion Show . . . **Lillian Covillo** and **Fredann Parker** staged the "Brigadoon" dances in the Loretto Heights Coll. prod.

*Rhoda Gersten*

**LONDON DATELINES**

Right now the London ballet scene looks distinctly unanimated. The Polish State troupe finished Mar. 2, and we have no other visitors due in the immediate future. Three of the 4 major home-grown co.'s are touring, and London almost completely lacks the off-beat, small-scale activity that gives vitality to the dance world in Paris and NYC. The **Royal Ballet** at Covent Garden continues its winter season discouragingly unopposed by competition.

**Margot Fonteyn,** who has been dancing in Milan, returned to the co. Feb. 20, dancing in "The Firebird." This, and later appearances in "Cinderella," showed her dancing at the top of her form. She now seems to be slowly advancing along a road that leads to the pinnacle at present occupied by **Ulanova** alone. Technically still at the height of her powers, her style is reaching up to a new simplicity of expression.

Both **Beryl Grey** and **Rowena Jackson** have had operations for appendicitis. Grey whose resignation from the co. was announced last month, is now expected to give only two "farewell" performances in April. During the absence of Fonteyn and **Somes** in Australia, **Markova** will be dancing in Covent Garden. She is expected to appear in "Les Sylphides," "Giselle" and "The Sleeping Beauty," and she will apparently be partnered by **David Blair.**

On Mar. 2, **Maryon Lane,** formerly principal dancer with the 2nd co., gave her official press debut as Swanilda in "Coppelia." It was an engaging and imaginative portrayal and extremely well danced.

The 2nd co. (now called—wait for it—**"The Royal Ballet from Sadler's Wells, formerly the Sadler's Wells Theatre Ballet")** is touring the provinces, and during the past month I caught up with a few of its performances. The new revival of **Ashton's** "Apparitions" has made a worthwhile addition to the repertory, and the co. is currently giving a good "Giselle," in which **Anne Heaton** and **Miro Zolan** are outstanding. **Alexander Bennett** (formerly with **Ballet Rambert)** has just been promoted to principal rank, and **Leslie White** has been made a soloist. The co. appears in Spain during May, later going to Bordeaux and the Holland Festival before returning for a London season.

**Margot Muller,** refugee ballerina from Hungary, has made her debut on tour with **London's Festival Ballet.** Dancing in "Swan Lake" she proved the biggest Odette I have ever seen, but there, for the moment, the superlatives end. With all the best will in the world, it does not seem that she is yet ready to undertake ballerina roles in the West. At the conclusion of the co.'s present tour, it is to appear in Copenhagen, Stockholm and Paris. **Kenneth Melville,** a senior soloist, has resigned to accept principal status with Australia's **Borovansky Ballet.**

*Clive Barnes*

**NEWS FROM FRANCE**

Feb. 8 marked the important premiere of "The Martyrdom of St. Sebastian" at the Paris Opera. The grandiloquent text by Gabriele d'Annunzio was considerably condensed so that the emphasis was placed upon the music of Claude Debussy. The latter had some beautiful moments. The plastic element was even more important. Entrusted to **Serge Lifar,** it mimed the words (directed by Maurice Jacque-

*(over)*

*(continued from page 97)*

mont). Outstanding, in addition to the great crowd movements, was the virile group of archers conceived in the style of Noverre. Most triumphant in this difficult undertaking was **Ludmilla Tcherina,** the Sebastian, who added a solemn tragic gift to her already well known talents as a dancer. Also notable was **Paulette Dynalix** as the dignified "mater dolorosa." The Opera Comique corps de ballet was combined with the Opera corps for this occasion. The costumes and decors by Felix Labisse were debatable in quality.

On Feb. 20 the same theatre presented **Peter Van Dijk** in his first performance of "La Spectre de la Rose." He recreated the mysterious and sensitive poetry of the role and once again demonstrated his rare musicality and purity of style.

**Zizi Jeanmaire** made her singing debut on Feb. 15. With her legs gloved in black and wearing a loose-fitting mousseline shirt, she filled three-quarters of an hour with her genuine presence and her expressive talents. Among her best numbers, staged by **Roland Petit,** can be mentioned "Gatouages," "La Brave Fille," and "La Java." And one can add "La Croqueuse de Diamants" in which she was accompanied by **Rino Adipietro, Lucian Mars, Pierre Franck, Andre Pogorsky,** and **Luis Bernardo** for a semi-acrobatic dance.

**Janine Charrat** has returned from Palermo, where she premiered "Le Joueur de Flute" with music by Marius Constant and decors by Georges Wakhevitch. She is now rehearsing for a forthcoming tour through France. Her company will feature **Josette Clavier** and **Robert Pomie** of the Opera and **Helene Trailine.** She will stage a new ballet by **Dick Sanders.**

The Rose Ball in Monte Carlo featured **Colette Marchand** in "Mimi la Rose," choreographed by **John Taras** to music of Aime Barelli and decors by Andre Levasseur.

**Nathalie Krassovska** and **Vassil Tupine** have joined the **de Cuevas Company** which spent the Feb. 8-Mar. 17 span in Nice and Cannes. One of the co.'s former ballerinas, **Denise Bourgeois,** stars, beginning Apr. 15, in the new operette "Vienna Waltzes," staged by Maurice Lehmann at the Chatelet Theatre.

A Feb. 14 dance gala organized by the "Jeunesses Musicales de France" at the Salle Pleyel featured **Leonide Massine** and **Solange Schwarz.**

*Marie-Francoise Christout*

**NEWS FROM VIENNA**

**Heinz Rosen** is choreographer of the Volksoper's third musical comedy. Scheduled for Feb. 26 premiere, it is "Annie Get Your Gun," with **Willi Dirtl** borrowed from the State Opera for the principal dancing role.

During the 1957-58 season, the State Opera gets its first **Massine** ballet, a "Petrouchka" with decor after the Benois original.

International amity gets a lift with **Margaret Bauer** (who danced Giselle during the State Opera's gala opening) invited to guest in "Giselle" at the Bolshoi, Dec. '57.

**Erika Hanka** restaged the "Dance of the Seven Veils" in "Salome." Despite the exciting dancing of **Edeltraut Brexner,** the local press considered the dance an interruption of the opera's action.

Edeltraut Brexner and **Richard Adama** are soloists in Erika Hanka's choreography for Werner Egk's opera trilogy, "Trionfi," "Carmina Burana" and "Catulli Carmina."

*Linda Zamponi*

**REPORT FROM MEXICO**

The **Ballet Mexicano,** a division of the **Ballet de Bellas Artes,** left. Mar. 6 for a tour of Venezuela and other Latin American countries. Co. is headed by **Ana Merida** and **Guillermo Arriaga,** with **Farnesio de Bernal** as "guest." Bernal then goes to NYC to study and work in the **Anna Sokolow Dance Theatre.**

**Gilbert Vernon's** restaging of "Cranks," for Corona y Arau, has met with great enthusiasm. Along with the excellent production of "Los Novios "("The Boy Friend"), which is now on tour after a long and prosperous run, there has arisen hope for an exciting and professional musical theatre in Mexico.

**Ballet Concierto** has returned to another successful tour of the North

*John Fealy*

**NEWS FROM SPAIN AND PORTUGAL**

BARCELONA: **Antonio** and his co. are at the Teatro Calderon. Although prices are from 3 to 6 dollars (unheard of here), the theatre is always full. Antonio holds out for prices as high as any foreign ballet group and gets his way. New to the co. are **Agustin Velazquez,** a pupil of **Karen Taft, Maria Esparza** and **Paco Reyes;** and **Mari Carmen Rollan,** who won the Ministry of Information 1956 gold medal as the best Spanish classic soloist. Antonio is preparing a new ballet in which the "jota aragonesa" is the principal element.

The Gran Teatro del Liceo announces the retirement as a dancer of **Juan Magrina.** He continues as choreographer, ballet master and director of the theatre's school. During his long career Magrina has choreographed 12 ballets and dances for 71 operas.

LISBON: **Francis Graca,** since 1939 the star-choreographer-ballet master-director of **Bailados Verde Gaio,** has announced his retirement from all those jobs. Behind the move, perhaps, is the unhappy showing of the co. in the Gala for the state visit of Queen Elizabeth. As one local wit said, "God save the Queen—from another "

*Luigi Gario*


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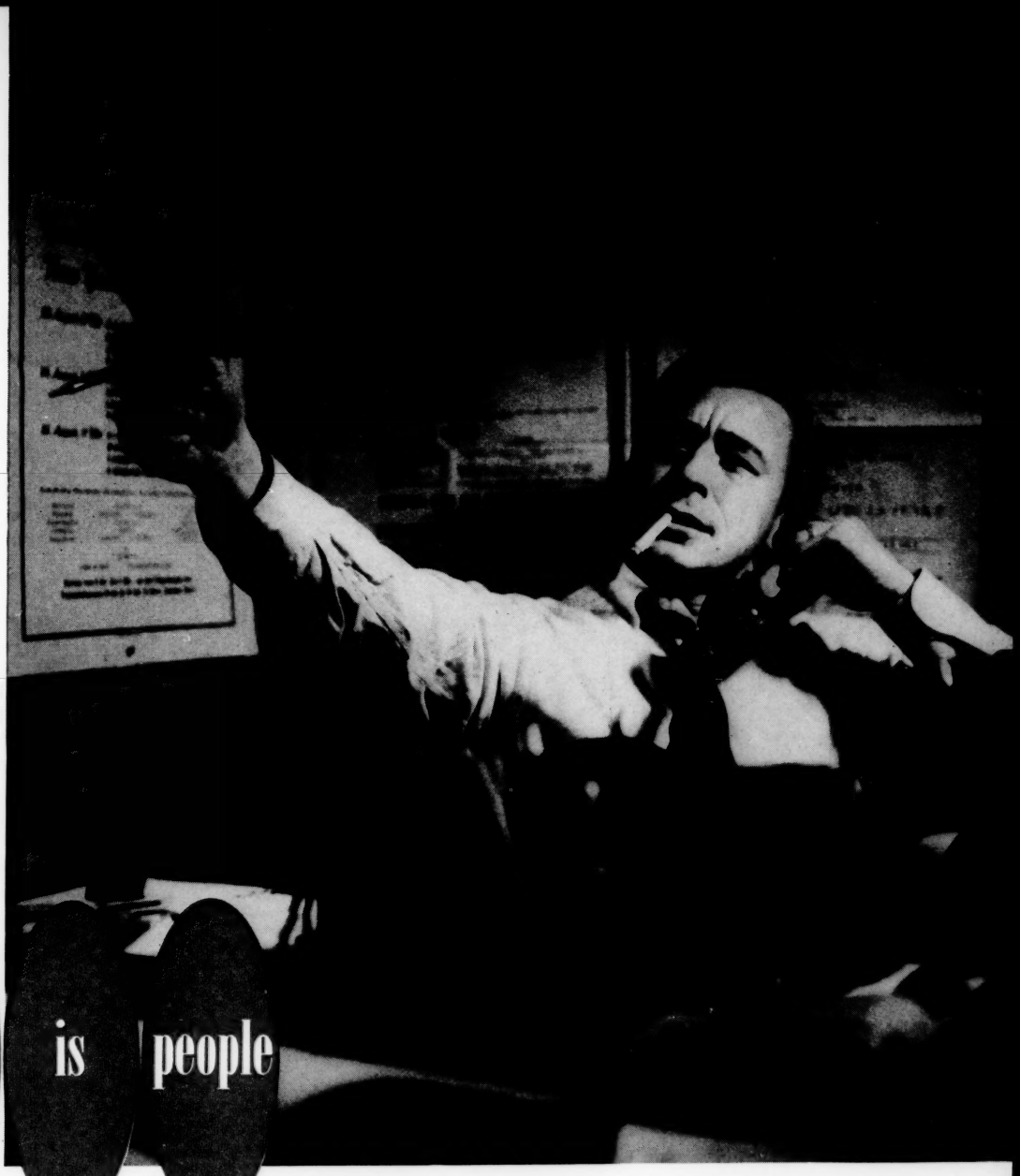

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